

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NO. 686 / APRIL 19 - 25, 2007 | FREE
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CLOSER AND CLOSER APART

EUGENE STICKLAND'S LATEST PLAY
WILL TAKE OVER YOUR MIND
[DAVID BERRY / 24]

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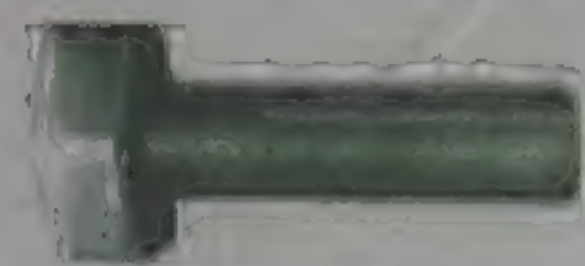
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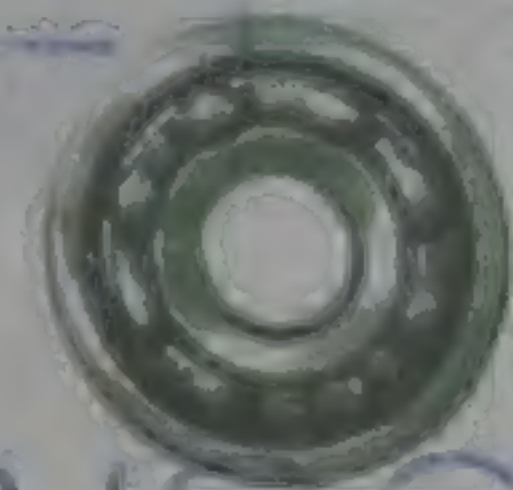
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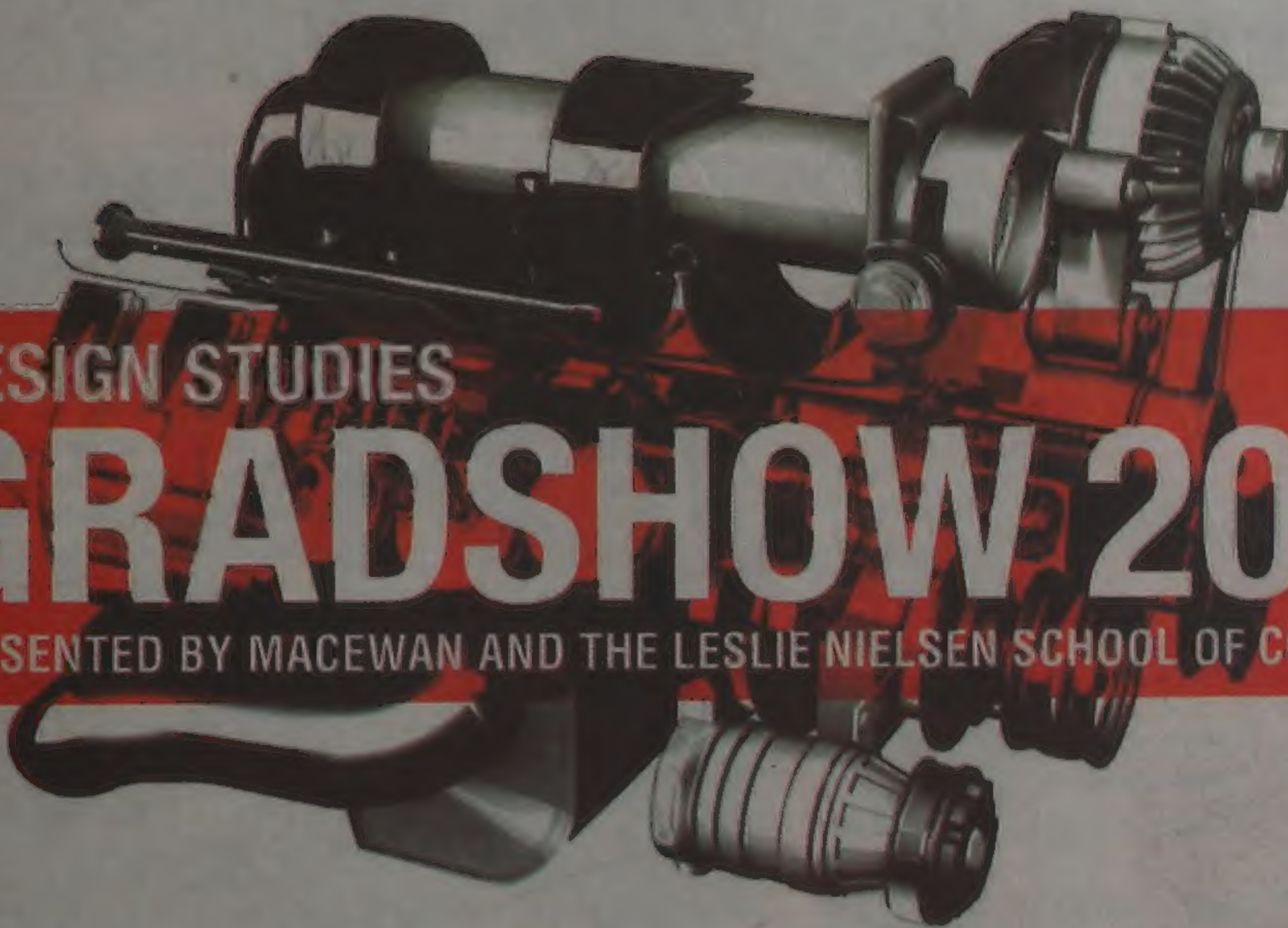
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CLOSER AND CLOSER / 24
"It comes down to those smaller moments, because they're really all you have left, and you just have to grab onto something before this person disappears." —James DeFelice, local actor

NEWS



iHUMAN / 7
"We're a pretty good neighbour if people give us a chance. Down the road, it's a positive thing for the city and neighbourhood." —Lorris Williams, iHuman society board president

VISUAL ARTS



ART GALLERY OF ALBERTA / 28
"For anyone who remembers a Woolworth's counter—however dimly—the rush of nostalgia is powerful, but it's disorienting to raise your head to sleekness and reserve." —Mary Christa O'Keefe, writer

MUSIC



SOCIAL DISTORTION / 39
"Everybody thinks that there's a party after every show, but it's just not the way it works. We've got a show the next day, we've got a show the next day, we've got a show the next day, so we try and take care of ourselves as much as possible. There was that saying 'live fast and die young,' but at this stage we all want to live to be a hundred." —Charlie Quintana, drummer

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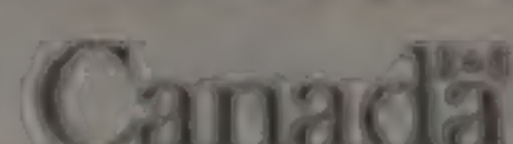
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Deadline for entries is Thursday, May 3 at 4 p.m. Employees of Vue Weekly, Northlands Park and their immediate families are ineligible to enter. Must be 18 years of age or over. Winners will be contacted by phone. Full contest rules available at thehorsesatnorthlands.com



KENTUCKY DERBY 133

Churchill Downs May 5, 2007

Saturday, May 5

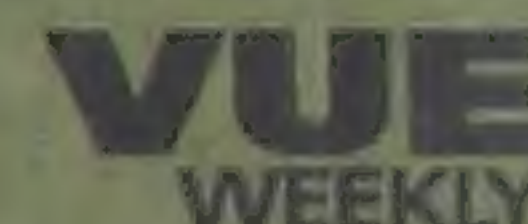
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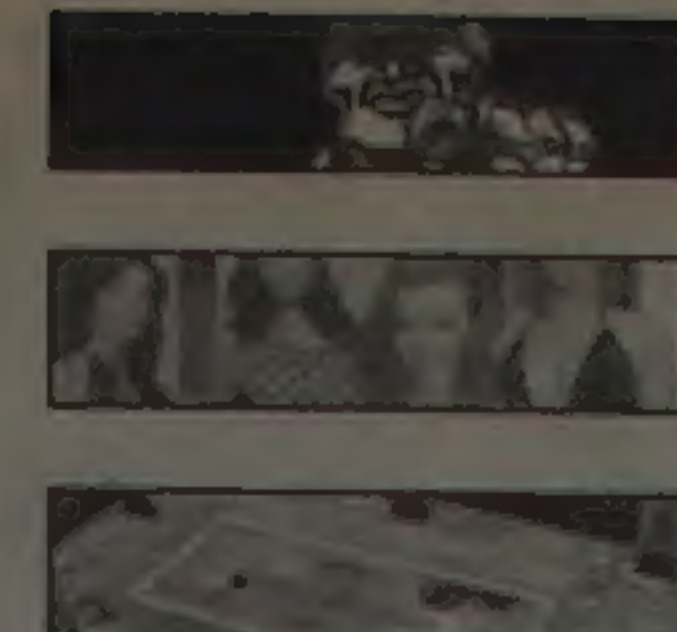
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PLUS LOTS OF OTHER STUFF!



The fine art of the budget

SHANNON PHILLIPS / shannon@vueweekly.com

Arts advocates often mumble economic arguments for investing in culture, shuffling their feet, furtively examining the ground in a half-groveling, mostly apologetic tone as they try to capture the public—and the government's—attention. They should stop.

It is true that every government dollar invested in the arts provides several dollars in economic spinoff, but reducing everything to its market value is not only base and tiresome, it also opens the arts up to attack.

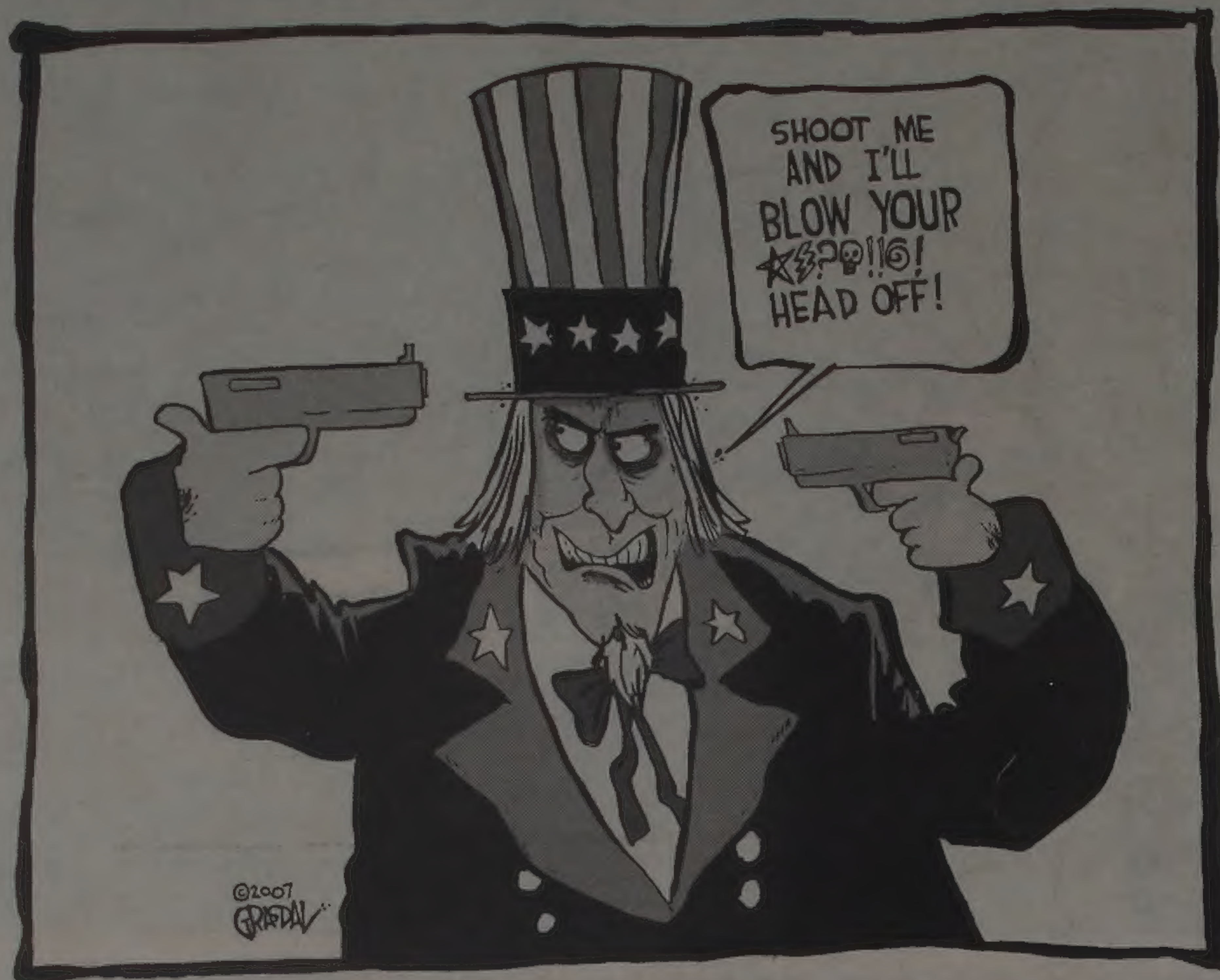
Fact is, the visual arts don't generate as much in the way of economic returns as books, music, the ballet, symphony or some types of filmmaking. Experimental performance art doesn't always pay for itself. Short films, paintings, sculpture or poetry don't make scads of money, nor should they be created with that intent. In other words, the weird stuff gets picked last when the game is reduced to dollar signs.

Advocates should stick to arguments that don't pit the arts against each other. Public art revitalizes our communities and gives people a reason to get out of their cars and enjoy urban centres.

Most importantly, a vibrant art scene allows citizens to develop artistic literacy. Our culture has built itself a straw man called "the arts," believing it only exists fenced off in hoity-toity galleries or theatres, only given prominence when right-wing politicians freak out because someone got public money for an installation involving tampons or gay sex.

We could be cultivating a culture of people who see the arts every day and learn to engage them. We don't expect someone who hasn't ever listened to music to know whether she likes pop or country. Similarly, someone who has never seen a sculpture doesn't know whether he prefers hunks of metal to marble. The same applies to theatre, dance, performance art and poetry. Putting the arts in people's faces makes us engage with the good, the subversive, the simply beautiful and the bizarre. But we cannot decide what we like if we don't see it.

The provincial budget comes out Apr 19. It remains to be seen whether Ed Stelmach will undo 15 years of neglect of the arts—and whether he will simply follow the dollar signs and toss a few bucks at the popular kids in TV and film or expand the Alberta Foundation for the Arts and other programs that will let the weirdos shine. It is the weirdos, after all, that will teach our culture to be literate again. ▼



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T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: www.vueweekly.com

EDITOR AND PUBLISHER	RON GARTH / ron@vueweekly.com
MANAGING EDITOR	CAROLYN NIKODYM / carolyn@vueweekly.com
NEWS EDITOR	ROSS MOROZ / ross@vueweekly.com
MUSIC EDITOR	EDEN MUNRO / eden@vueweekly.com
ASSOCIATE MUSIC EDITOR	BRYAN BIRTLES / bryan@vueweekly.com
DISH EDITOR	CHRISTOPHER THRALL / christopher@vueweekly.com
SNOW ZONE EDITOR	JEREMY DERKSEN / jeremy@vueweekly.com
PRODUCTION MANAGER	LYLE BELL / lyle@vueweekly.com
PRODUCTION ASSISTANT	MICHAEL SIEK / mike@vueweekly.com
LAYOUT	SEAN RIVALIN / sean@vueweekly.com
LISTINGS	GLENYS SWITZER / glenys@vueweekly.com
LOCAL ADVERTISING	426.1996 / advertising@vueweekly.com
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SALES AND MARKETING MANAGER	ROB LIGHTFOOT / rob@vueweekly.com
ADMINISTRATION / DISTRIBUTION	MIKE GARTH / michael@vueweekly.com
ADMINISTRATION / PROMOTIONS	JASMINE POLTESKI / jasmine@vueweekly.com

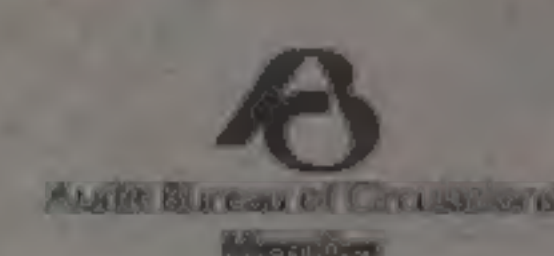
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CONTRIBUTORS	David Berry, Josef Braun, Rob Breszzy, Jonathan Busch, Colin Cathrea, Sarah Chan, Gwynne Dyer, Jason Foster, Luke Foster, Brian Gibson, Whitney Houston, Connie Howard, Ella Jameson, Sherry Dawn Knottle, Alex Konye, Lisa Lambert, Jennifer Marie Lewin, Omar Moullem, Andrea Nemerson, Mary Christa O'Keefe, Shannon Phillips, TB Player, Steven Sandor, KT Scott, Joel Semchuk, Steven Dave Young, Darren Zenke, Francois Zolan, Tara Zurowski
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But 1/2 km is a long way to stumble

ROSS MOROZ / ross@vueweekly.com

City Hall evidently feels that some liquor stores in Edmonton are, well, a little too close for comfort.

On Tue, Apr 17, City Council passed into law new regulations requiring liquor stores to be located no less than 500 metres (which works out to about two-and-a-half city blocks) apart.

The move was reportedly a response to the clusters of booze

NEWS DRINKIN'

outlets that have materialized along certain sections of streets like Stony Plain Road and Jasper Avenue.

But the new bylaw won't do anything to curb this supposed problem. The new rules only apply to new retailers—liquor stores currently in operation are exempt.

Councillor Jane Batty, whose Ward

4 constituency includes Jasper and Whyte Avenues, voted in favour of the new rules ("You get all these liquor stores ... in a one-block radius, and you get people going in at midnight to buy liquor and sitting out on the street drinking," she told the *Edmonton Journal*). Fellow Ward 4 representative Michael Phair voted against the bylaw, joining Councillors Ron Hayter and Mike Nickel, who called the proposal "a solution in search of a problem." ▼

MAIL LETTERS

BAND TURNS OUT TO BE NO BETTER AT WRITING HAIKUS THAN SONGS

In response to your recent "haiku quick spin" of the Russell Leon Band's new independent CD, *If Red Was Green* (New Sounds, Apr 12 - Apr 18):

What a crap haiku
It was short a syllable!
A real review, please?

Since you obviously only scanned the first two songs (and apparently can't even count to seven), please pass our CD on to the Music Editor so that somebody can review it properly. Poetic justice must be served.

RUSSELL LEON BAND

Editor's note: In the interest of stimulating debate and dialogue—and because, well, we didn't get many letters this week—Vue's resident haikuist (Haikuer? Haikuteur? Regardless ...) has been invited to respond in kind:

Aww, feelings hurted ...
Two songs was all I could take!
You bore me, goodbye

TB PLAYER

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.



Youth group moving to Camelot.

NEW NEIGHBOURHOOD, NEW OPPORTUNITY FOR iHUMAN

MURRAY SINCLAIR / murray@vnewsweekly.com

The "Absolutely No Minors" sign on the Camelot Sports Bar door will have to be removed when the iHuman Youth Society moves into its temporary new home next month.

In a deal signed last month, iHuman will lease the City of Edmonton-owned bar for \$1 a month until May 31, 2008, continuing at the same rate on a month-by-month basis at the society's discretion.

"We are really pleased and really grateful to the city," said society board president Lorris Williams, crediting Mayor Stephen Mandel and Councillor Bryan Anderson in particular.

The new location meets the society's goal of being downtown, as "that's where the youth tend to be," he added.

iHuman is a non-profit charitable organization that works with high-risk youth, including many who are living or working on the streets, through a program involving crisis intervention and life-skills development.

NEWS DOWNTOWN

"Addictions are one of the youths' greatest problems, with crystal meth being the drug of choice," a group press release explained.

Central to the society's programming is arts mentorship, where the young clients can play music, create art and act in drama productions.

"They do a hell of a good job with kids cast aside by the rest of society," said Anderson.

THE SOCIETY HAD BEEN homeless for a few months in the past, leaving its staff to meet clients in coffee shops, until it found a new home in an old industrial park in January 2006.

A development officer approved iHuman moving into the former dry-cleaning and printing shop at 11355 - 105 Avenue, near Oliver Square, where the society could provide its drug-treatment programming, designated as health services.

But the approval's "discretionary" designation meant it could be

appealed, and some nearby landowners and an area community association did exactly that, leading to a year-long legal process through a city board.

The Queen Mary Park league president told *Vue* that having iHuman at the 105 Avenue location was not compatible with some new zoning that had been introduced, related to city plans to revitalize the area.

But he was also concerned that the meth addicts served by the society might commit crimes like auto theft, charging that downtown was shouldering a disproportionate amount of social care facilities already.

An iHuman co-founder, who thought the society had consulted with the surrounding community before it moved in, called some of the criticism "misinformed innuendo" that disregarded the society's expertise on social and drug-treatment work.

iHuman was ordered by the city

CONTINUES ON NEXT PAGE

Stelmach taken to task over issues of accountability

SHANNON PHILLIPS / shannon@vnewsweekly.com

Alberta's Legislature has been in session for a little over two months, and the opposition claims to be gaining traction over rookie Premier Ed Stelmach on his flagship issue: honesty and transparency in government.

Still, it's anyone's guess whether the opposition's small dents in the Conservatives' armour will have any effect beyond the small group of Albertans that pay attention to what happens at the Legislature.

Last week, the Liberals staked out territory on issues of accountability by releasing documents that show the government gave \$141 000 in contracts to a defeated Conservative MLA—just two days after he lost his seat in the 2004 election.

The Liberals found an email showing that the Minister of Aboriginal Affairs personally hand-picked Bob Maskell, a one-term MLA who had represented the riding of Edmonton-Meadowlark, for a job that entailed involving aboriginal people in Alberta's 2005 centennial celebrations.

The Liberals also accuse Maskell of sloppy billing practices. Documents obtained by the Grits through a Freedom of Information request show that the government had back-dated an invoice, a practice inconsistent with normal accounting procedures. Invoices were also vague and contained little information about the work performed. Last week, Premier Stelmach conceded to reporters that the contracts "looked bad."

THE PREMIER PROMISED that the invoices would be reviewed and repeatedly told the Legislature that he will "make sure that we conduct a full internal audit of the billings and make that information public." Maskell, a well-known local educator and former principal of downtown Edmonton's Victoria School for the Performing and Visual Arts, vigorously defended his work in the province's news media, saying he was qualified for the job and did not overcharge for his services.

Liberal MLA Bill Bonko says the Maskell affair shows there's not much new in the Stelmach government.

"This was a complete patronage appointment, from beginning to end, and nobody batted an eye," said the Edmonton-Decore MLA and Aboriginal Affairs critic.

"There's only been a change of two people in this government,"

Bonko continued, referring to the retired Premier Klein and former Finance Minister Shirley McLellan. "They're the same old tired Conservatives, and the fact that nobody thought that anything was wrong with these contracts shows they haven't learned a thing."

The New Democrats, meanwhile, have concentrated their efforts on last year's donations to Progressive Conservative leadership campaigns.

Premier Stelmach has played coy on donors to his campaign, releasing only a limited list of contributors, minus 20 to 30 donors who requested anonymity.

Cabinet ministers Ted Morton and Lyle Oberg have refused to disclose who financed their campaigns.

This week, the NDP wrote to Stelmach demanding that Oberg and Morton disclose the identity of their donors, indicating that Albertans should have a full list of donations to

NEWS POLITICS

leadership candidates before the budget is released on Apr. 19. The party insists that it is particularly important for Albertans to know who donated to Oberg's campaign, given that the MLA from Brooks is now the Minister of Finance and controls the provincial purse.

Party leader Brian Mason goes even further. "Statements made by officials of the Oberg Leadership campaign have indicated that fundraising is continuing in order to payoff unspecified campaign debt," he said. "This raises serious concerns about the potential for favouritism in the 2007 budget."

As of *Vue*'s press time, Stelmach had not yet responded to Mason's letter.

PROVINCIAL OPPOSITION parties are not alone in their efforts to hold Tory feet to the fire on issues of government transparency and honesty.

But Canadian Taxpayers' Federation Executive Director Scott Hennig has cautious praise for the Stelmach government, noting that the Tories have moved forward on some issues related to accountability and transparency, such as the new Premier's lobbyist registry and new conflict of interest rules. Hennig also applauds

CONTINUES ON NEXT PAGE

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board just before Christmas to vacate the building, but the society was later granted an extension to stay until May while they continued searching for a new location.

Anderson said the city found a "purchase of opportunity" in the Camelot, located in a mixed residential and commercial area at 102 Avenue and 95 Street.

The area is part of the city's extensive \$60 million Downtown East revitalization project, which envisions creating an open-spaced neighbourhood mix of parks, shops, services and housing.

Anderson said the initial lease deal with the city is only a year long "because we don't know what the future holds" for the building and surrounding area.

"It's certainly not a permanent fix for iHuman," added the councillor, who noted the city is still helping to

look for a long-term home for the group.

UNDER THE TERMS OF THE lease deal, the society will pay for utilities—like heat, power and water—and maintenance, including the cost of fixing it up.

While iHuman's new Camelot home is compatible with the area's zoning, Williams said the society hasn't consulted with area businesses and homes.

"We're a pretty good neighbour if people give us a chance," the president said. "Down the road, it's a positive thing for the city and neighbourhood."

Anderson feels that the society needs to realize it has to be "proactive" in dealing with the concerns of nearby landowners about its work with high-risk youth.

"They have to provide services with little impact on their neighbours," he said, noting how demonstrating that will help efforts to find a permanent home for the society. ▽

some of the new information available on the government website, such as government flight logs and records of cabinet minister's expenses.

In keeping with their reputation as an organization that advocates small government and populist policies in the tradition of the old Reform Party, Hennig indicates that the Taxpayers' Federation is heartened by Stelmach's tentative openness to democratic reforms such as fixed election dates.

"I'm not holding my breath," Hennig said, "but at least he's open to the idea, unlike Ralph Klein, who just said flat out 'no.'"

Like the NDP, the Taxpayers Federation has made PC leadership campaign donations a focus of their efforts and have seen the new government stall on the issue.

Hennig says the CTF doesn't advocate the introduction of limits

on donations—he believes "people should be allowed to spend their money how ever they want"—but the CTF advocates a system whereby candidates "release the names of the donors, and how much they gave, prior to elections being called."

"After an election, nobody cares,

Backbench Conservatives are sitting on committees like the Alberta-Idaho Transboundary Task Force, and getting paid extra dollars for that work. But what are they doing there?

and there's no accountability," Hennig continued. "But if that information is disclosed before people go to the ballot box, it makes a big difference in terms of who candidates will take money from, and how much."

Hennig says other uphill battles with the new Stelmach regime have

involved the amount MLAs are paid for sitting on committees and general accountability for committee activities and expenditures.

Since Stelmach became Premier last December, the rural MLA has struck a variety of committees to deal with issues left by the Klein regime, such as homelessness, royalty rates and crime reduction. Hennig says those committees should post their expenses, mandates, minutes and past activities. The CTF also recommends the same changes for the many government committees that garner backbenchers hefty increases to their base MLA salary.

"If committees simply disclosed more of their activities, we would have a better idea of whether we are getting value for money," said Hennig. "As it stands now, backbench Conservatives are sitting on committees like the Alberta-Idaho Transboundary Task Force, and getting paid extra dollars for that work. But what are they doing there? Right now, we don't know." ▽

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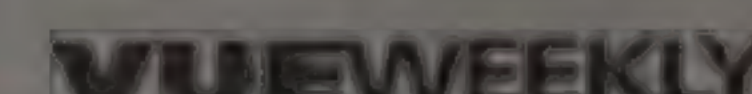
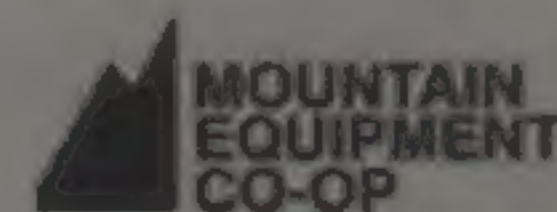
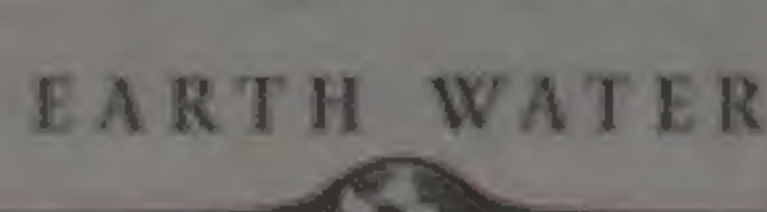
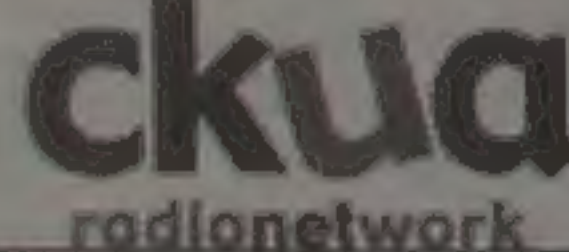
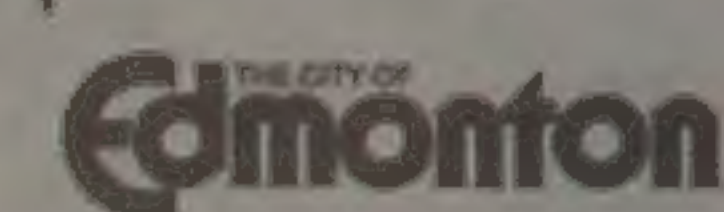
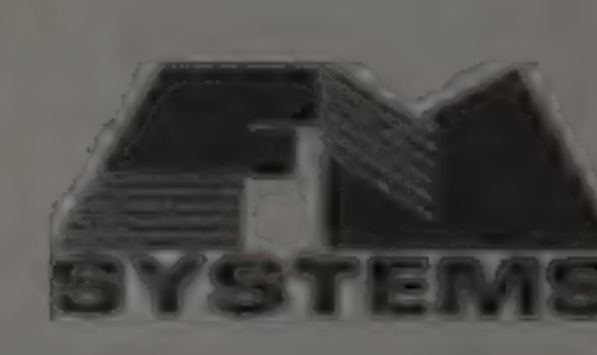
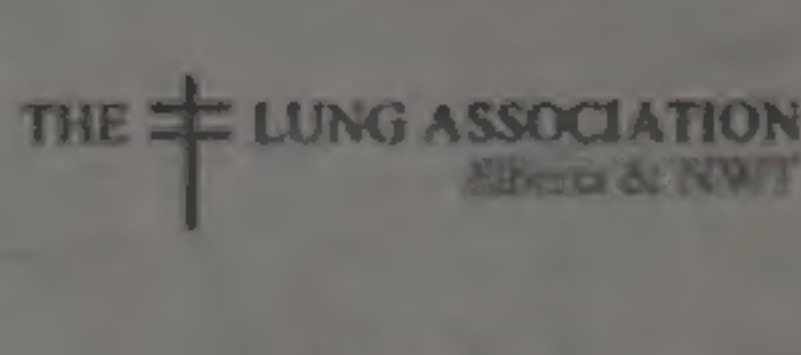
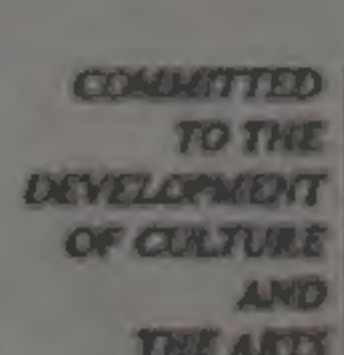
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Screaming about Alberta's Compassionate Care Leave

LISA LAMBERT / marthasmnthly.ca

Last month a Sacramento, California amusement park added a ride called the Screamer. This thing takes riders 168 feet in the air, spins them, and then drops them face-first towards the ground at 65 miles an hour.

Talk about a scream. The funny thing, though, is that riders are forbidden from screaming on the screamer. In fact, they are warned that any noise from them will mean they are pulled from the ride. The Screamer riders are told by park employees to muffle their shrieks by placing their hands firmly over their mouths. One teenage rider interviewed at the park stated the obvious: "Don't have a ride called 'Sky Screamer' if you can't scream while you're in the air."

The Screamer on which you cannot scream is a little bit like Compassionate Care Leave in Alberta, which is not a leave and is anything but compassionate.

Compassionate Care Leave is defined by federal law as "the provision of care to a gravely ill or dying spouse or common-law partner, child or parent, sibling, grandparent, grandchild, in-law, aunt, uncle, niece, nephew, foster parent, ward, guardian or a gravely ill person who considers the claimant to be like a family member, who has a significant risk of death within 26 weeks."

Three years ago the federal government changed the Employment Insurance (EI) rules to provide people with 6 weeks of EI in order to provide care to a terminally ill relative. Every Canadian province except Alberta has changed their labour laws to protect the jobs of the people who take this leave. You read that right: in every Canadian province, if you take time off work to care for your dying spouse, parent, or child your job is protected. Except in Alberta.

In Alberta, notes employment law specialist Yosie Saint-Cyr, the editor at HRinfodesk.com, those "employees who request leave to care for an ailing family member ... will not have job protection, meaning employers will not be obliged to keep their jobs or reinstate them after their leave ends."

BUT WHO DOES THIS policy actually affect? According to an *Edmonton Journal* article, nearly 5 000 Canadians qualified for compassionate care benefits through the federal Employment Insur-

ance program in 2005. Of those, 469 were in Alberta. The article goes on to say that "those who study and work with family caregivers say ... those numbers are not an accurate measure. [In one survey] 29 600 Albertans reported lowering their hours of work to provide care to a sick family member and 21 500 said they earned less."

Study after study shows that around two-thirds of these caregivers are women. Women are more likely to be the care receivers and more likely to be the caregivers. There is, in the words of Prairie Women's Health Centre of Excellence, a "differential impact" on women.

The Alberta Federation of Labour (AFL), in a Sep 2005 submission to the Employment Standards Review panel, called for a change to Alberta's Employment Standards Act to include compassionate care leave. They wrote: "Just as we recognize that pregnancy should not force a woman to quit her job, neither should the care of family in emergency or crisis situations."

The Employment Standards Contact Centre was emailed to request an update on the review, and replied by insisting that "The review is still underway, but no new legislation has yet been passed. To view the most recent press release re: the Code review, please visit our website at employment.gov.ab.ca/es and click on the link on the left side of the page that says 'Code Review'." The press release in question was from May of 2006. It did mention that compassionate care leave was a suggestion made to the review panel but that no commitment was made. And nothing has been released on the panel since last year. In that year, about 500 Albertans have risked their jobs in order to be with their dying relatives.

It is high time that the Alberta government finishes that Employment Standards Review and implements a change in the Employment Standards Act to protect the jobs of Albertans who take time off to care for their dying relatives. Alberta is the last province to do this and there is simply no excuse for it. It is time to raise this important issue from a whisper to a scream. ▽

Lisa Lambert publishes *Martha's Monthly*, an Alberta-based online feminist newsletter sent to members once a month. Become a member by signing up at marthasmnthly.ca.

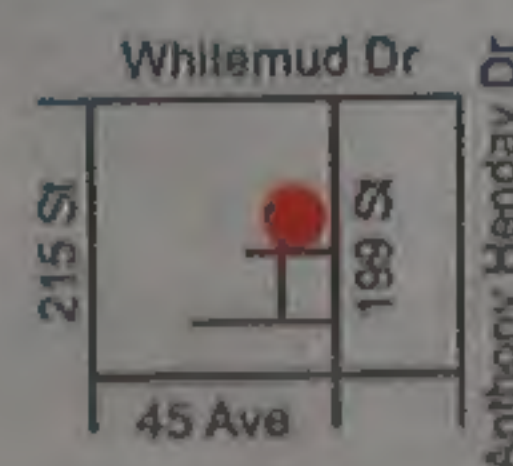



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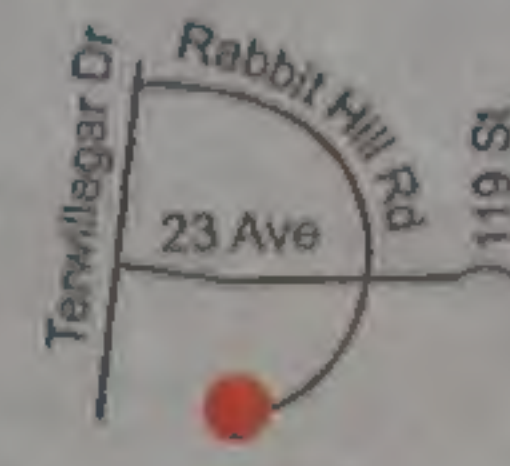


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Belief in a higher power is no angel of mercy for social ills

COMMENT **DYER STRAIGHT**
GWYNNE DYER
gwynne@vixweekly.com

An opinion poll was published in Britain recently in which 82 per cent of the people polled said that they thought religion does more harm than good. My first reaction, I must admit, was to think: that's what they would say, isn't it? It's not just that suicide bombers give religion a bad name. In "post-Christian Britain," only 33 per cent of the population identify themselves as "a religious person," and if you stripped out recent immigrants—Polish Catholics, West Indian Protestants, Pakistani Muslims, Indian Hindus—then the number would be even lower.

So that's what the British would say, isn't it? In the United States, where over 85 per cent of people describe themselves as religious believers, the answer would surely be very different, as it would be in Iran or Mexico. But then I remembered an article that was published a couple of years ago in the *Journal of Religion and Society* entitled (sorry about this) "Cross-National Correlations of Quantifiable Societal Health with Popular Religiosity and Secularism in the Prosperous Democracies: A First Look," in which Gregory Paul set out to test the assertion that religion makes people behave better.

If that is true, then the United States should be heaven on earth, whereas Britain would be overrun with crime, sexual misbehaviour and the like. Paul

examined the data from 18 developed countries and found just the opposite: "In general, higher rates of belief in and worship of a creator correlate with higher rates of homicide, juvenile and early adult mortality, (venereal disease), teen preg-

nancy, and abortion," while "none of the strongly secularized, pro-evolution democracies is experiencing high levels of measurable dysfunction."

HOW INTERESTING. NOW, TO BE fair, only one of the 18 countries examined (Japan) was not Christian or "post-Christian," so maybe this just shows that high levels of Christian belief correlate with a variety of social ills. There's really no

way of testing that anyway, since apart from the countries of East Asia there really are no non-Christian countries where the level of religious belief has yet fallen below 60 or 70 per cent.

There's not even any way of knowing if other religions will eventually experience the same decline in belief as the people who believed in them get richer, more urban and better educated. Even in what used to be Christendom, the United States didn't follow that path, after all. But the question is not whether religion will continue to flourish. It is whether that makes people behave better, and the data say no.

Even within the United States, Paul reported, "the strongly theistic, anti-evolution South and Midwest" have "markedly worse homicide, mortality, sexually transmitted disease, youth pregnancy, marital and related problems than the North-East, where societal conditions, secularization and acceptance of evolution approach European norms." As the most religious country of the 18 surveyed, the United States also comes in with the highest rates for teenage pregnancy and for gonorrhea and syphilis.

WHAT ARE WE TO make of this? I never thought that religion really made people behave any better, but apart from the occasional pogrom or religious war it hadn't occurred to me that it would actually make them behave worse. But there may be a clue in the fact that the more religious a country is, the smaller the resources that it puts into social spend-



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ing, perhaps on the assumption that God will provide

There is a very strong linkage between how secular a country is and how much it spends on social welfare and income redistribution. There is an equally strong correlation between high levels of social spending and a good score in Paul's survey—which makes sense, because all the ills he was measuring, from homicide to high infant mortality to teen pregnancy, are far more likely to affect the poor than the rich.

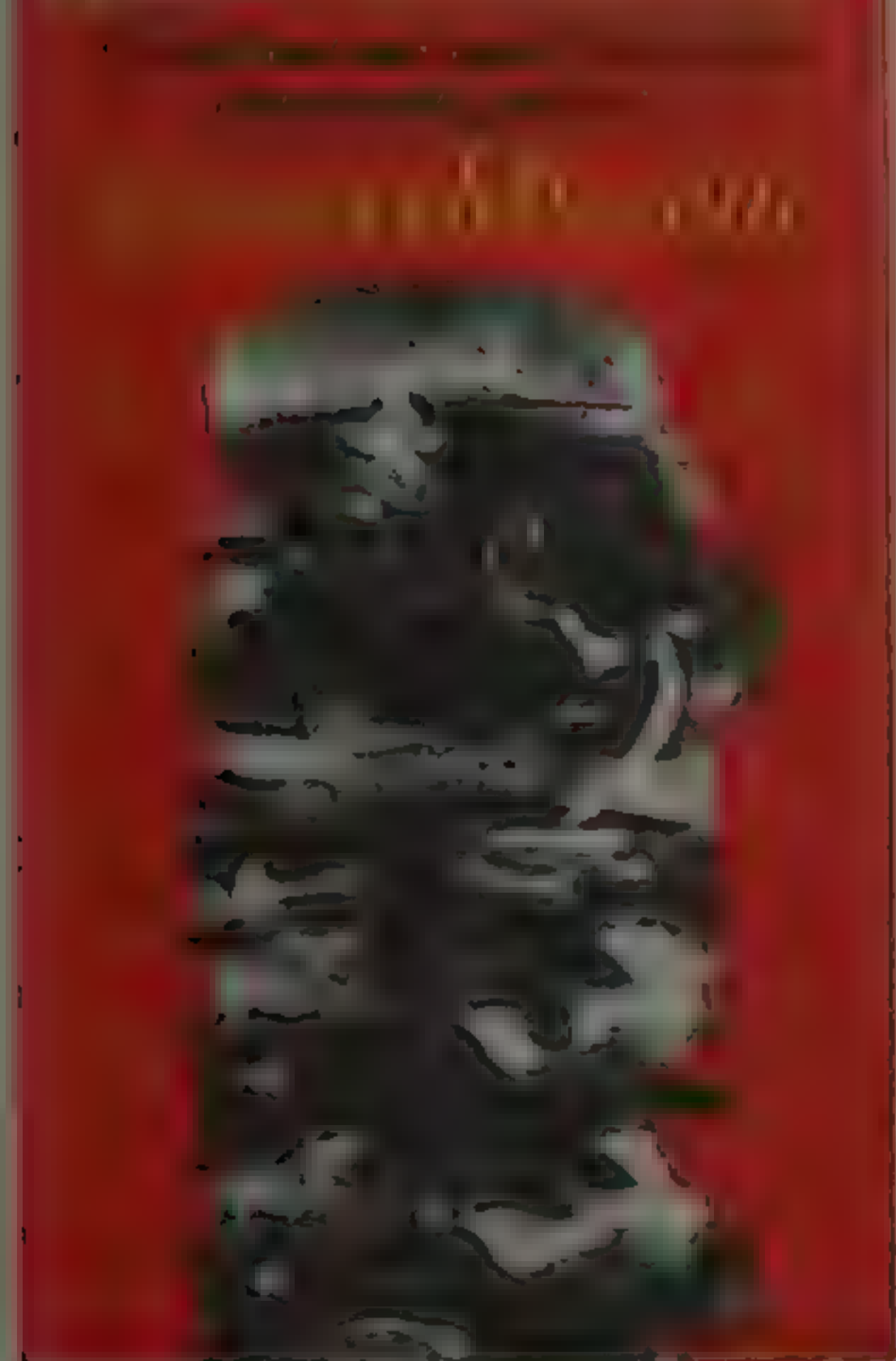
It's not that religious people choose to do bad things more often—indeed, they are probably more likely to get involved in charitable activities. Maybe it's just that when they talk about transforming people's lives, they don't think in terms of big state-run systems—and if you don't, lots of people fall through the cracks. Whereas the Godless, all alone under the empty sky, decide that they must band together and help one another through large amounts of social spending, because Nobody else is going to do it for them.

Or maybe there is some other reason entirely, but the numbers don't lie: the more religious a country is, the worse people behave in their private lives. Thank God they didn't do a survey on the correlation between strong religious belief and war. ♥

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.

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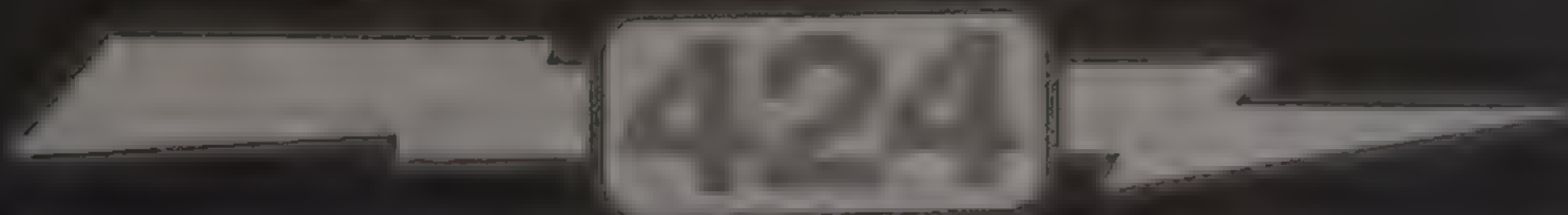
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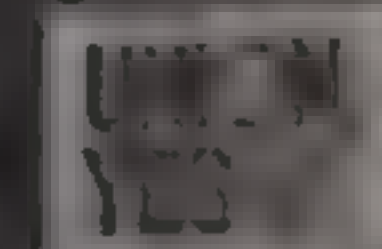


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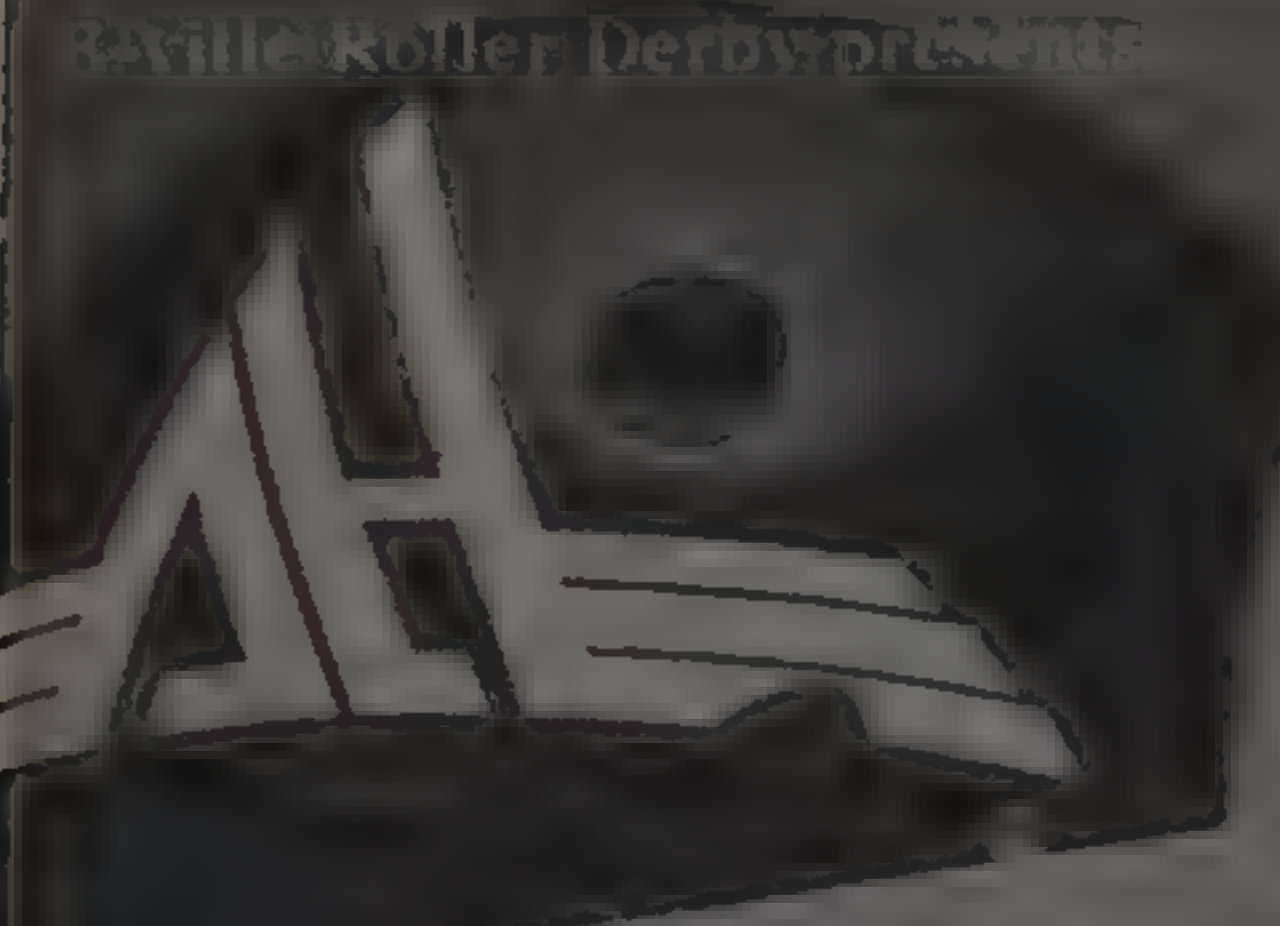
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Sorry, desperate housewives: 'yummy' doesn't necessarily mean healthy

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

This may not, at first glance, look like it belongs in a health column, but stay with me.

I want to talk about "yummy mommies"—and, you guessed it, I have a problem with the term, at least with the term as defined by the Angelina Jolies of the world.

I don't have a problem with moms being beautiful and sexy; I understand the desire to postpone looking matronly. But though some groups are trying to expand the definition of yummy or sexy to include competent, equal, interesting and nurturing, the popular term is a little reminiscent of the *American Pie* films' "MILF" to me—objectifying, juvenile, moronic.

I also have a problem with the major class restrictions necessary to achieve yummy mommy status and with the lengths some partners are willing to go to in order to help their mates achieve it.

Being perfectly perky and sculpted for most women past their teens—and definitely for women who've given birth a few times—involves a lot of hard work and intervention, a lot of time and money. Not many of us can afford the financial investment, or the time required, to look like the stars. And a lot of us, quite frankly, don't have the desire to put that



much into a cookie-cutter exterior.

Most of us go into motherhood thinking nothing will change, even determined nothing will change, but the truth is that everything changes. And because something's got to give, including beauty sleep, for women who want motherhood, satisfying work, satisfying relationships, decent food on the table and a home that doesn't present health and safety hazards, all areas tend to sacrifice a little.

And things like manicures, daily workouts, regular fashion updates, real hair-styles, Botox, laser treatments and enhancement surgery tend to be bumped right off the priority lists of ordinary women.

I'm encouraged, though, that not everyone's definition of yummy-mommy is as narrow as looking like the stars. Some see interesting, independent, balanced, nurturing and mentally toned as yummy, and are willing to pitch in to keep those qualities alive in their partners.

Others, sadly, want nothing more than the image, at least as much as their personal budgets will allow. Since working moms don't normally have time for serious vanity alongside parenting, some men expect their partners will sacrifice career goals to become full-time nannies, cooks and housekeepers in the hopes this will

THE PINK OF HOT PINK

Goalies the difference—Flames still suck

HOCKEY

IN THE BOX

DAVE YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

The 2007 playoffs are in full swing. TB (East) and Dave (West) split up the Conferences and provide some highlights from the other hockey cities that get to enjoy the playoffs. Lucky jerks. We refer, of course, to the hockey fans in Calgary and Vancouver when we say lucky and TB and Dave when we say jerks.

WESTERN CONFERENCE—at least the Flames aren't winning.

WASHING OFF THE OIL STAINS As it reinforces how improbable and incredible the Oiler playoff run last year really was, all three Western teams beaten by Edmonton in last year's playoffs are winning their respective series this time around. The #1 ranked Red Wings are up 2-1 to Calgary (that reads well, doesn't it?), the #2 ranked Ducks are a game away from knocking Minnesota out and the #5 ranked Sharks are up on the Nashville Predators. DY

MAYBE NEXT YEAR, JOE After 11 straight playoff seasons containing 162 playoff games, 178 playoff points and two Stanley Cups, I wonder if Joe Sakic has been waking up and driving to the rink lately only to remember his season is

actually done? It's disappointing seeing the playoffs without Edmonton. It's weird seeing the playoffs without Sakic. DY

WELCOME BACK PAVEL Detroit's Pavel Datsyuk already has two goals in these playoffs. For a skilled forward that's not a great feat, but Datsyuk only had three goals in 42 playoff opportunities before this year. Calgary anti-fans thank you, Pavel, for waking up. DY

IT'S A SICKNESS New-Dad-itis is a sneaky disease. During Tuesday's Calgary/Detroit game, CBC showed shots of crayon drawings done by children of Kirk Maltby, Tomas Holmstrom and Kris Draper to inspire the Wings players. Before becoming Instant Dad, syrupy filler during hockey games made me roll my eyes. But there I was, grinning and thinking of the drawings I have up in the office at work. DY

EASTERN CONFERENCE—it's all about the goalies.

LIGHTNING IN A BOTTLE One big surprise so far is how Tampa Bay's Holmquist is outplaying the Devils's Brodeur, who set the single season win mark this year with 48. I wonder if maybe Martin spread himself a little thin this year going for the record. It's also a little different than years past, when he had Stevens, Niedermayer and Daneyko in front of him. TB

EMERY BORED By the time you read this, the Penguins may be toast and the Sens will be moving on to the next round. Which figures, because this is the one year of the last five that I don't have a ton of Senators in my hockey pool. Jerks. TB

FLEURY OF CHANCES Remember the pseudo-psychedelic rock band The Cult? Singer Ian Astbury had the remarkable ability to always sound like he was simultaneously in and out of key when was singing. Marc-Andre Fleury, goalie for the Penguins, has a similar style in net. He often seems like he's in control, but you know that at any time he could start flopping around like a whale at low tide. If he doesn't keep his head, the Penguins will be beached by next week. TB

MILLER TIME At times, watching the Sabres - Islanders series has been like watching a Junior A team pound the snot out of a PeeWee squad. I've seen the Sabres control the puck in the offensive zone for minutes at a time without being touched, only to give up a goal on the next rush. The Islanders are in this series, but only because they've made their chances count. If Buffalo is going to advance, Ryan Miller is going to have to make those timely, momentum-maintaining saves (à la Rollie last year) to keep his team in it. TB

MORE OF A BASEBALL TOWN Atlanta. Go home. You're done. TB

create the time required to maintain the basic externals of toned and fashionable.

And some Canadian men apparently want both the image and exemption from domestic duty badly enough to go overseas to find women willing to fill traditional roles of taking care of the children, driving, shopping, cooking and cleaning—and looking nice for their husbands.

THOUGH THIS IS SCARY stuff for the year 2007 (I'm thinking feminism has taken some big steps backwards), this is also where the health issue lies.

Women who stay at home full-time to raise children and keep house can suffer more health problems than women who pursue career goals alongside motherhood. The chauffeuring woman who spends all her time facilitating the dreams of her family while watching her own dreams die tends to suffer depression. She will ultimately cope more passively with

stress and conflict, be at higher risk for high blood pressure, depression, sleep disorders and illness of all kinds.

Social isolation, often part of the at-home role, is also a little understood, but potent, risk factor for ill health. So are boredom, being economically dependent and doing all the grunt work. As well, marriages in which one partner is unhappy are less likely to succeed. And, no, Prozac won't necessarily solve the problem—it may in fact make it worse.

I'm not saying it's always bad to

choose to stay home with children, nor that there are any easy answers. In fact, women who try to "do it all" have more health problems, too, stress-related ones linked to chronically elevated stress hormones—high blood pressure and heart disease, weight gain and Type II diabetes, depression and burn-out. And their families, the ones stretched too tight, are more apt to end up fragmented also.

Our decisions should be informed by the facts, and accepting a trip back to the '50s, because working presents chal-

lenges that may not be in our best interest in the long run.

The women and families who fare best are those in which others share in everything from care-giving roles to cooking and cleaning—and those in which sexy and beautiful is about more than perky and tucked and toned, those who value engaged and stimulated, fulfilled and equal.

Whatever happened to feminist energy? We need to fight for these things again, for the sake of our health. ▽

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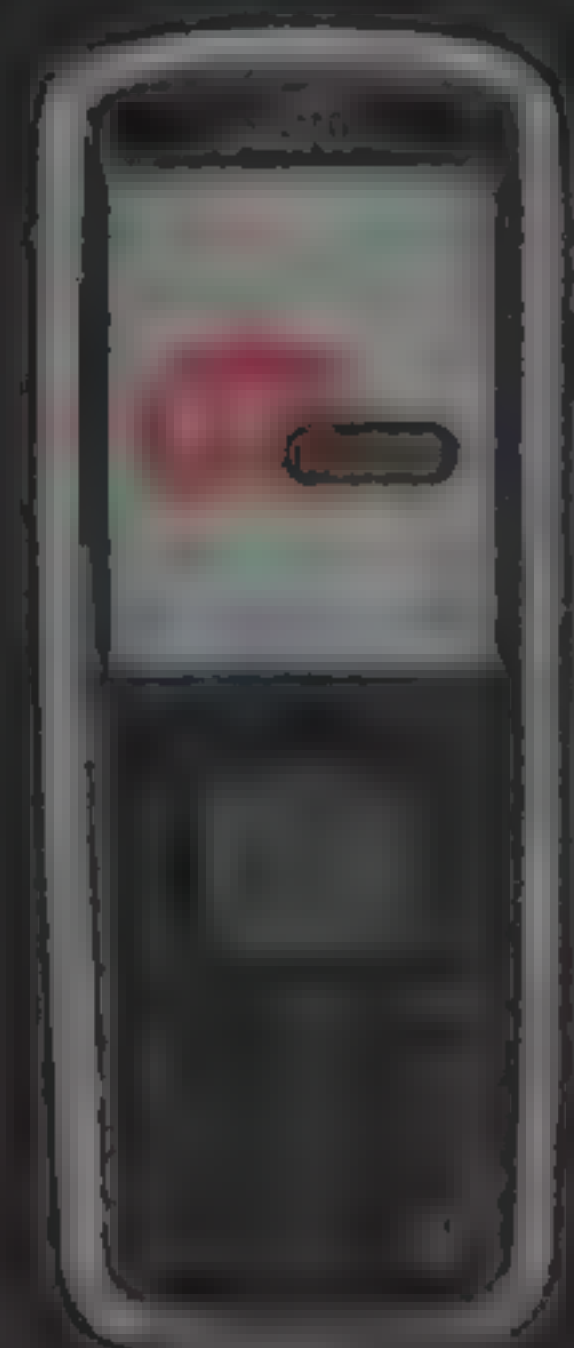
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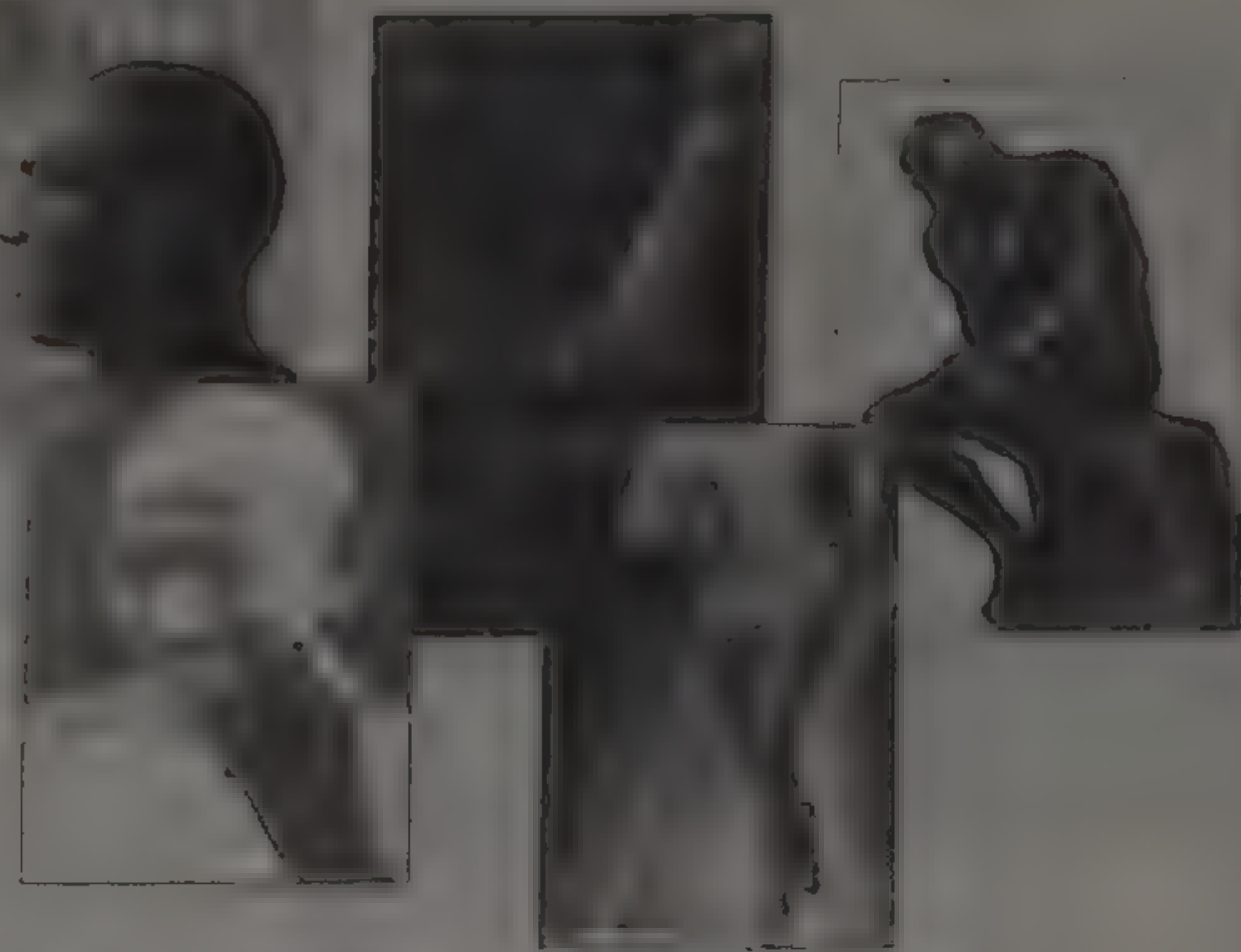
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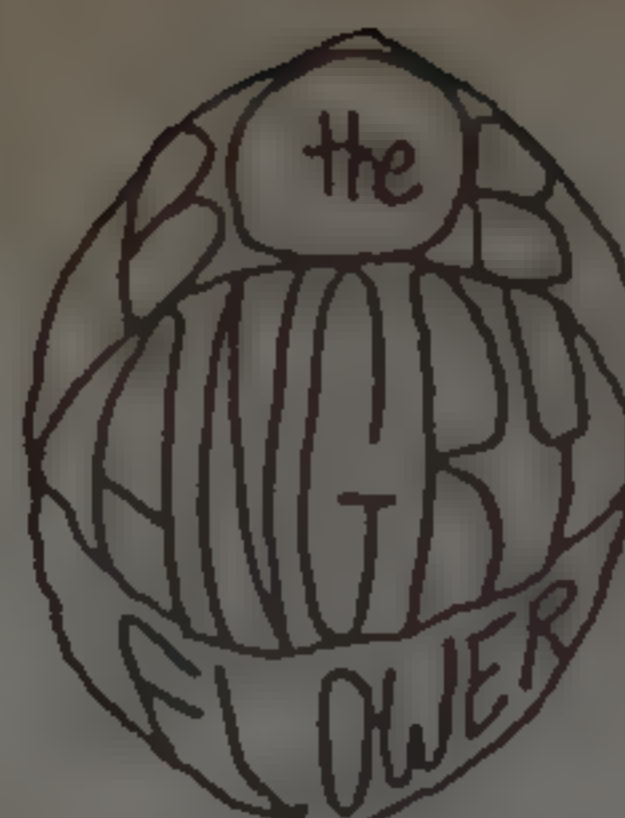
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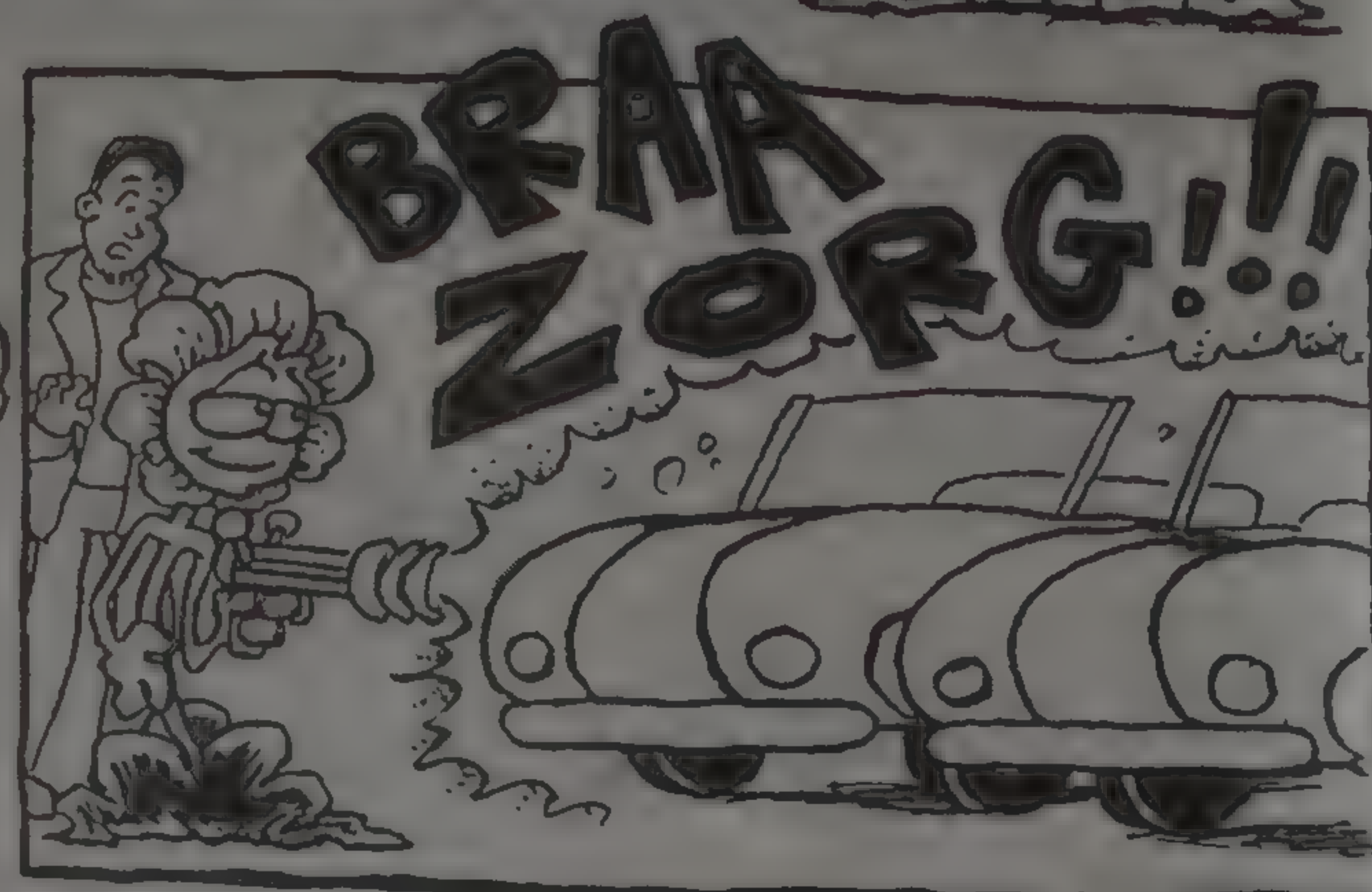
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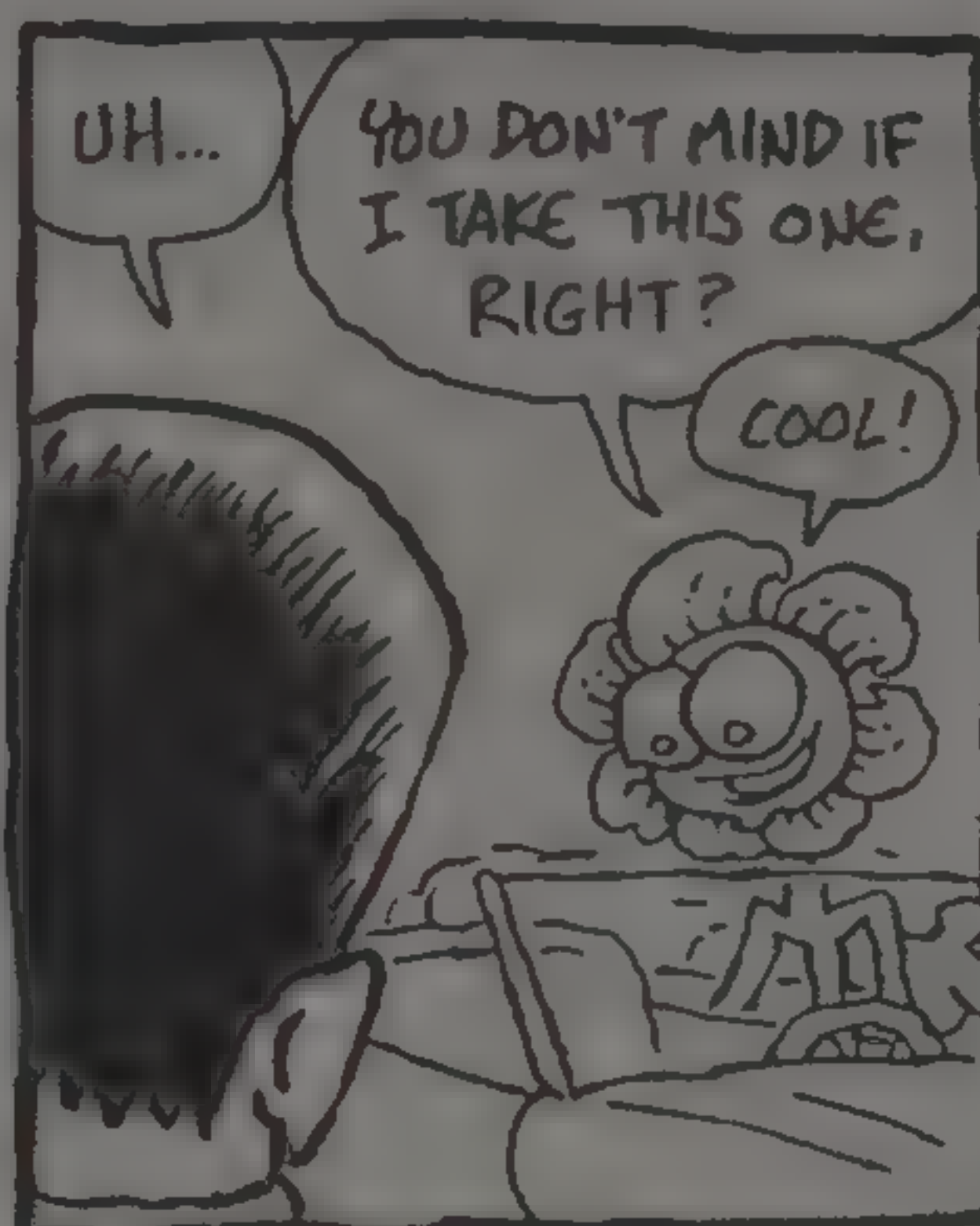
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VROOM



Feds charge over 1 500 per cent mark-up on certified medicinal marijuana

ROSS MOROZ / ross@vancouverweekly.com

Sick Canadians who get their certified medicinal marijuana from Health Canada might want to consider finding a new dealer.

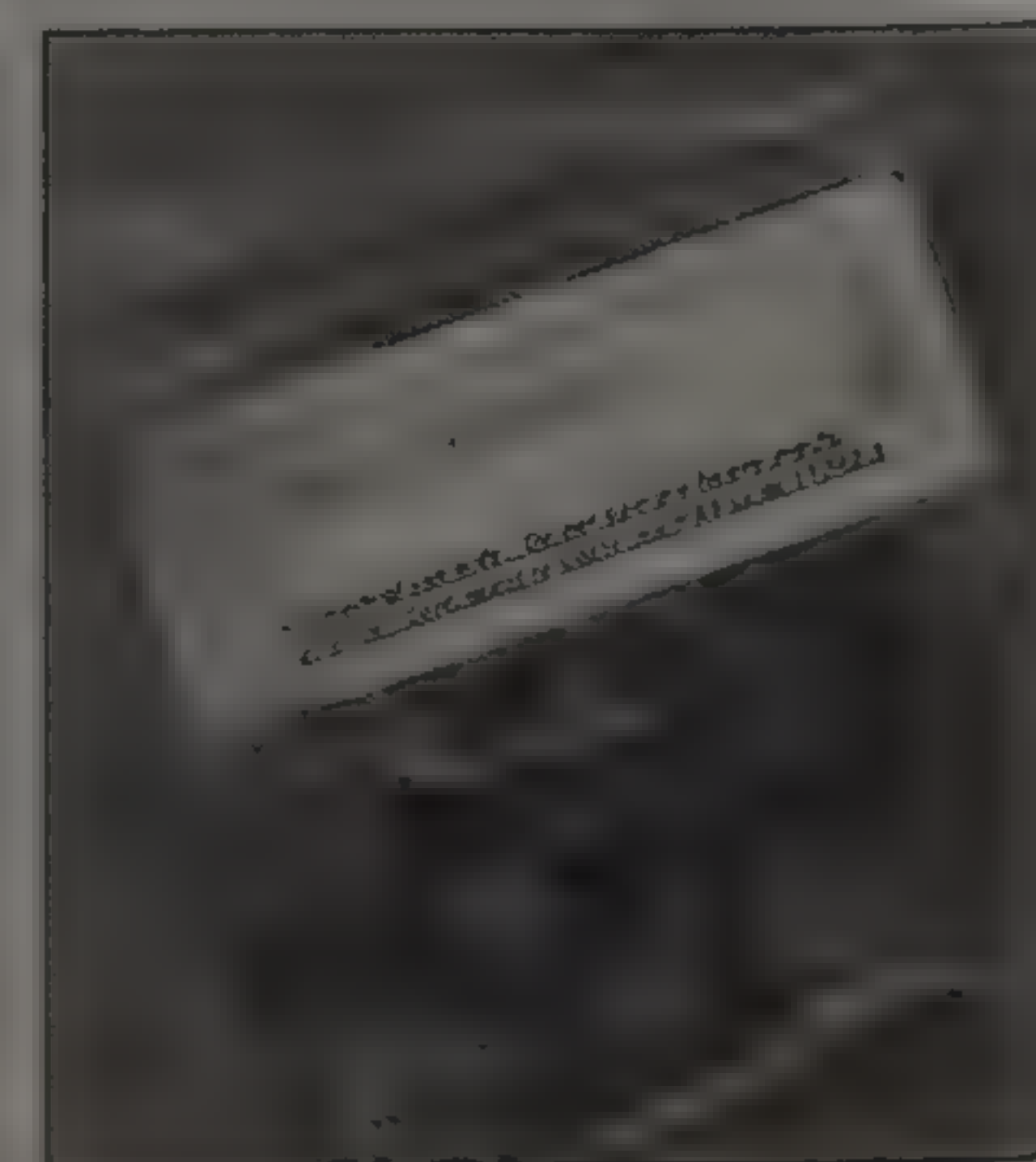
According to documents obtained by the Canadian Press under the federal Access to Information Act, Health Canada pays its sole marijuana supplier, Saskatoon-based Prairie Plant Systems, \$328.75 a kg for cannabis grown by the company in an abandoned mine shaft in Flin Flon, MB. The pot is then sold to authorized users for \$150 (not including GST, of course) per 30-gram bag. This works out to about \$5 000 a kg, which is a mark-up of over 1 500 per cent.

While the price is roughly in line

NEWS HEALTH

with—and even, depending on the situation, a little bit cheaper than—what recreational users typically pay on the street, critics argue that seriously ill patients simply cannot afford the government's prices, and Health Canada itself admits that patients who cannot pay their pot bills are typically cut off.

When contacted by the Canadian Press, Health Canada spokesperson Jason Bouzanis explained that the price of \$328.75 per kg only covers the pot itself and does include distribution costs, but information obtained by CP indicates that Health Canada pays



only \$9.06 per 30 gram package for labour, materials and couriering. ▽

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If you've lost your D&D mojo, you can find a new Talisman

GAMES
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 DAWN ZEN
 infinitelives@vuwweekly.com

Every 18 months or so, the old fever comes back into simmer, triggered by a book rediscovered in clutter-clearing, a casually nostalgic conversation, a heavy-metal album cover. This time, it's a 60-odd-dollar lunch-hour impulse purchase that's relit the fire under my affection for tabletop fantasy role-playing in general and *Dungeons & Dragons* in particular; the gently-used hardback *Monster Manual* sits casually on top of the toilet tank, the *Player's Handbook* seductively arranged on the coffee table, the mysterious *Dungeon Master's Guide* perched on the lectern of my bedside box.

Mind filled with the old familiar magic words and names of power—saving throw; displacer beast; prismatic wall; gelatinous cube—I spend my days in a state of wild fantasy, of dreams beyond possibility. Not dreaming of stalking bloody-bladed through corridors of death, or of charming a Duchess of the Realm with a preternaturally glib tongue, but of something more fantastic: of sitting around a table in the late afternoon, prepared and confident, with a group of relatively sober and attentive friends and colleagues, getting down to playing some rewarding *D&D*. It's a vision almost too lovely to bear.

Word's got out that I've been thinking subterranean thoughts again and the usual suspects have expressed their usual interest, most of them knowing not to get their hopes up. The old student days of spacious days and bachelor nights are gone, and the leisure-time-consuming work of building a campaign—just say “No” to boxed adventures and off-the-shelf settings!—and then reconciling the nine-dimensional schedule of a five-player group seems daunting to the point of tears. I do feel sorry for my engineer buddy, the one bright-eyed hopeful;

he's gone both-feet with this one, spending his endless hours of Haliburton-hotel downtime swimming in the numbers and charts and modifiers of *D&D*'s internal kabbalah. I doubt his meticulously spreadsheeted custom Ranger class will ever see the roll of a die.

OF COURSE, even back in the carefree college years of skipped/dropped classes and not much better to do there were times when we needed a relatively quick fantasy fix and the commitment of a full game was out of the question. It's in these occasions that the fantasy board-game genre found its market, and might just find it again. From the simplistic plodding of the old TSR-produced *Dungeon!*—an elementary-school favourite—through a massive modern abomination like the *World of Warcraft* tabletop game, these boxed wonders supplied the animal pleasures of a role-playing game—constant combat dice-rolling, avaricious gathering of imaginary riches—without the argument-resolving hours of leafing through Bible-thick rule-books and the frustrating cat-herding inherent in collaborative storytelling with a bunch of narcissistic nerds. And of these games, the undisputed champ was Games Workshop's *Talisman*.

The *Talisman* high concept for the non-nerd layman: *Dungeons & Dragons* meets *Monopoly*. As in *Monopoly*, players roll dice to circle a board, facing fickle fate as random cards are drawn, until one player has become heavy enough to crush the rest ... except instead of a boot or a flat-iron or whatever, you're a Barbarian or Wizard or one of countless other fantasy weirdos, each with their own especially fantastic way of bending the rules. It can't be said that *Talisman* was a really good game—it was too random, too unbalanced and usually too long—but it was *fun*. We played it for hours upon hours, bloated it up with countless expansion sets, took it up to the barroom of RATT and played a liver-wrecking drinking-game

version until we couldn't see the board. The last edition of *Talisman* was released 13 years ago; quality copies of this geek touchstone auction for hundreds of dollars, a price I could never justify.

This week, though, just as my *D&D* despair was at its darkest, *Talisman* reappeared to me in all its shining, pointless glory. First, it was announced that videogame developer Capcom was preparing a multiplayer, online version of the game for release on Xbox Live Arcade

later this year, and via that announcement I heard that a new tabletop edition was being readied for October. The importance of this news to a certain type of gamer of a certain age can't be overstated—imagine, I don't know ... a Fleetwood Mac reunion? A new Dallas series? A *Beastmaster* sequel? It's going to be awesome.

I ought to feel bad about feeling sort of OK about the possibility of once again setting aside my plans for a politically charged northern-wilderness indigenous-

elves-versus-human-developers *Dungeons & Dragons* campaign, for once again faking out my sphere of fantasy-friendly hosers. But now that *Talisman* is coming back, I know that just around the corner of the year lies an afternoon or two of tabletop fantasy. It won't be the full role-playing experience I crave and will never stop craving, but it'll be what *Talisman* always was: an evocative facsimile that dulls the pangs, magical methadone. ♡







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Dish writers dish on the Golden Forks

ELLA JAMESON / ella@vnewweekly.com

EJ: So Chris, you pretty much had a meltdown last year when the winners of the 2006 Golden Forks were announced.

CHRISTOPHER THRALL: I have to admit, Ella, I lost it. Those awards felt like a hate crime against the fantastic little bistros that we rave about every week in Dish.

EJ: Well, before you start foaming at the mouth again, this year we'll hopefully see some more diversity. Edmonton has some really great restaurants, and none of them have a clown for a spokesperson. I can't believe that "Best French Fries" last year went to the same fast food monopoly that inspired *Super Size Me*.

TANIS McLEOD: Hands down, the best fries in the city are at Route 99. They serve these thin, shoestring-style fries with the skins still on and a special seasoning, rather than the generic fries you get everywhere else.

JENNIFER MARIE LEWIN: I have to go with Dadeo's: funky music and atmosphere go along with their great fries.

CT: I hope you mean the sweet potato fries, Jennie, with that sinful side of herb mayo.

EJ: What about Best Pizza? Boston is fine, but I love Pizza Boys Ragazzi Bistro Italiano on Whyte Avenue; it's a small, family-run pizza joint with a thin crust to die for.

JML: Nope, I have to go with Tony's. I love to watch the guys demonstrate



AWARDS | GOLDEN FORK

their kneading technique. It makes me blush.

EJ: Best coffee shop has to be Moran-go's Tek Café in Forest Heights. It has

X-Box gaming, computer rentals and WiFi, as well as a Saturday evening open stage. It's like having the coolest basement on the block.

TM: The Conversation Café, definitely. It has a display case with the widest variety of desserts and treats I have ever seen. It's set up like the coffee shop in *Friends*, with couches and a fireplace. You can sit back for hours instead of perching on a small metal chair. Also, it's quiet. Baristas aren't

yelling "iced caramel macchiato" and "non-fat skinny latte" while you're trying to talk. By the way, it comes with resident hunk, Jean-François—he's very friendly.

CT: Transcend has the best coffee in town, but my fave coffee shop is Bohemia on Jasper. I can get a killer white mocha with a friendly crowd of regulars and monthly art & muzak shows. Plus, it has two of the hottest

baristas in the city ... one goth, one belly dancer ...

JML: All right, now that we've lost Christopher, I have to go with Tra Amici. If the coffee doesn't get you, the gelato will.

EJ: What about best patio? This year, I ate out on the terrace at Riverside Bistro at the Marriott on Jasper Avenue. Nothing could possibly beat that panoramic view of the River Valley.

TM: I like the patio at Vi's for Pies; it's hidden in back, like a secret garden with a brick wall. It's shady and quiet. Very European.

JASON FOSTER: As far as pub patios, The Black Dog, for sure. While the beer selection is so-so, the rooftop makes up for it. More than one of my friends met their future spouse up there.

EJ: James, where are we going for best wine selection?

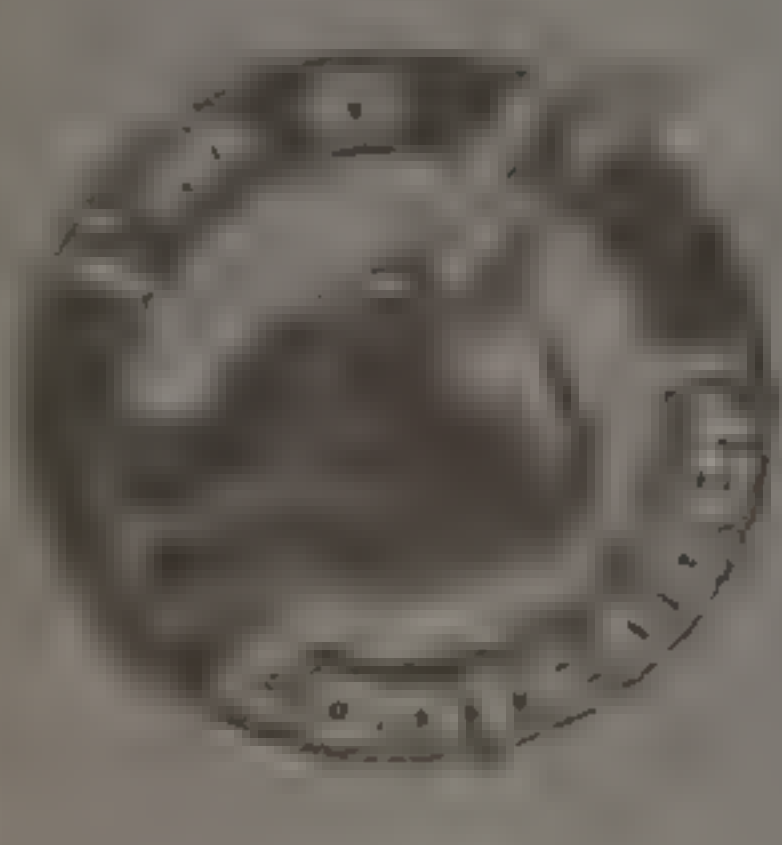
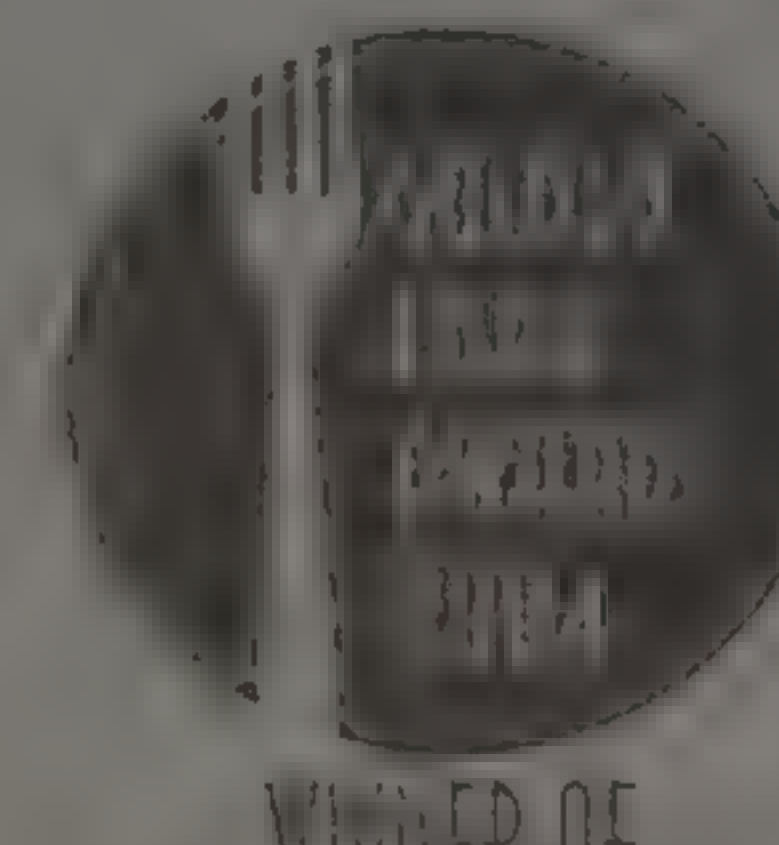
JAMES LYLE: Jack's Grill, Hardware Grill and Il Portico offer a variety of affordable bottles as well as a solid selection from both mid-priced and expensive wines. One of my favourite restaurants, the River House Grill in St Albert, has put together one of the more interesting lists in Edmonton with only three or four selections over \$100. Chris?

CT: Huh? Oh, yeah—wine. I like the smaller places, which are a little more out of the way. The Red Ox Inn's wine list is fun and eclectic, and I can always find something terrific at

CONTINUES ON PAGE 39

FIFE N' DEKEL

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TAM'S McLEOD / tamis@vuwweekly.com

It might be a long way from Alberta to the sea, but a short walk through Londonderry Mall will get you to a new Atlantic-themed pub. The night we went was Celtic Festival night, and we heeded the call of our Scottish roots, my cousin and I ended a day of shopping by heading down to The Docks.

We entered the pub through port-holed doors and were struck by the cavernous space. A long sturdy bar dominated the wood-floored, high-ceilinged room. In the back, a raised section of tables seemed ideally positioned for watching the band on stage. I could easily picture revelers jammed shoulder to shoulder along the banquette, singing drinking songs.

As I looked around, I was most impressed by the open sunroom that stretched along one wall. Sunlight streamed through floor-to-ceiling curved windows as pool tables and comfy low seats welcomed us in. In a previous incarnation, the pub was a garden-themed restaurant and now the natural light added to the bar's fishing wharf feel.

Our boot heels clunked on the wooden floors as we made our way to a table, where we settled in under framed photos of fishermen. It was still early and the place was quiet, so we chatted with the servers and cook before asking for drinks. Although the bar offered plenty of choices among highballs, coolers, wine and beer, we ordered our usual post-shopping bevies: a Corona (\$4.75) for me and a large pop with no ice (\$1.42) for my fellow shopper. I commented that the pub seemed like a quiet, low-key place. They laughed: The Docks gets rowdy on Saturday nights, when a live band plays. Especially this Saturday night, as McCuaig draws a crowd.

In keeping with the maritime theme, the menu at The Docks featured seafood, seafood and more seafood. The usual pub grub lineup of wings, nachos and fries took second place to steamed PEI mussels and buckets of crab. The soup was seafood chowder. Main courses included an Atlantic salmon filet with asparagus and the Sea and Ranch Special—a 10-ounce steak with salmon filet. With shrimp, scallops and mussels in a marinara sauce, the seafood linguine sounded tempting. With my tongue firmly in cheek, I asked whether the seafood was shipped in from BC. That earned me a glare and an explanation that all seafood selections are from the East Coast.



SEAGRUB

DAILY TO 2 AM
THE DOCKS
RESTAURANT AND PUB
LONDONDERRY MALL
476.3625

OUR SERVER RECOMMENDED that we try their popular garlic fingers with cheese fish in beer batter, but we both objected to batter. I ended up ordering the garlic fingers (\$4.99) and the salmon BLT (\$9) for an interesting twist on the classic sandwich. "Why visit the Maritimes if you're not going to eat like a Maritimer?" I thought to myself. My cousin ordered the chicken stack (\$14.99), though the menu didn't explain what it was.

We recapped our day's shopping adventures and relaxed as show time approached. The space between the bar and stage began to fill with groups, while couples settled into the tables across the back. I noticed older men wearing kilts and younger men in tribal tattoos. The occasional lilt of an accent caught my attention as the room rang with toasts and the clinking of beer mugs.

When the garlic fingers arrived, we each took a strip of pita, dipped it into the sweet donair sauce and popped it into our mouths. We savoured the chewy bread sprinkled with parmesan cheese. It had been a long day shopping for girly things, and I was looking forward to sitting back and listening to the band. We finished the garlic fingers, and as the sound and light guy was setting up his equipment, our main courses arrived.

The stack turned out to be two chicken filets that were accompanied

by steamed mixed vegetables and red potatoes smothered in dill alfredo sauce. Fishing must work up an appetite, because the meal was enough to serve two hearty men. My cousin licked her lips as she cut into her first helping of the tender chicken and herbed sauce.

I was equally impressed with my sandwich. A thick slab of salmon peeked out from between thin slices of buttered, crunchy baguette. The flaky, slightly chewy Atlantic salmon offered a more subtle taste than the Pacific salmon I know. I savoured the balance of salty bacon against cool tomatoes slathered in mayo. I also liked that I could taste the fillings over the bread. I passed over the standard Caesar salad that accompanied my dish in favour of helping my cousin with the fresh, buttered green beans among her carrots and peas.

THE STAFF WAS BANG-ON: by the time the server returned to refresh our drinks and pack the remainder of my cousin's meal, the bar was crowded with McCuaig fans. I'd heard the band before and was looking forward to their eclectic mix of funk, blues and rock. The lead singer also plays the bagpipes.

Of course, he wears a kilt (sometimes it's even my McLeod plaid). He is known to climb atop the bar for a stroll while playing his pipes. When asked what he wears under his kilt, he replied, "Enough of that. This is a family show." I didn't even get the chance to check for myself.

The band began its first set and toasted the audience with a cheer: Slauntcha! With that, we were off for a rocking Celtic kind of night. ▽

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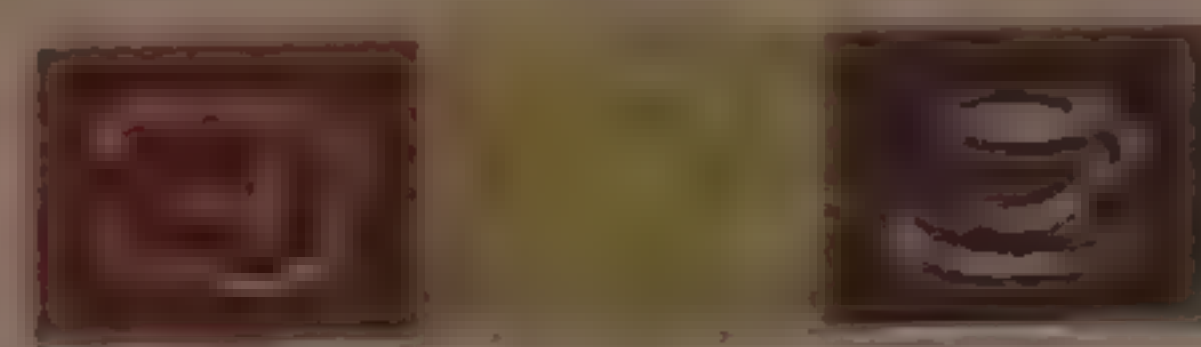
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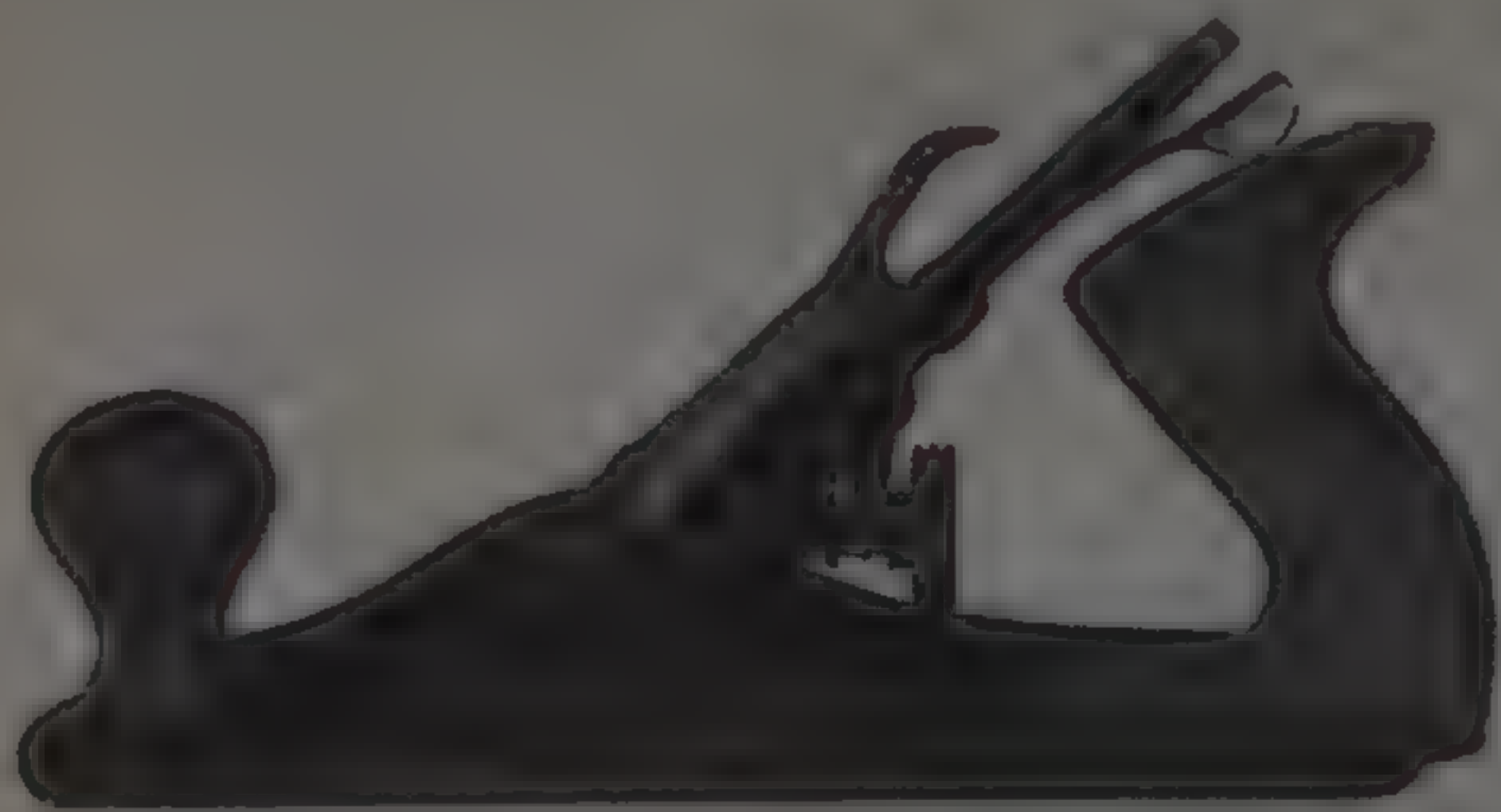


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Get your just desserts at Stony Plain's Heritage Centre

JENNIFER MARIE LEWIN / jennifer@vueweekly.com

When I first started dating my husband, we toured his home town of Stony Plain to show me the sights. Besides the beautifully painted murals that framed much of the downtown, the most memorable place was the Multicultural Centre.

The Centre is divided into two areas, with archives and museum occupying the top two floors and the homesteader's kitchen in the basement. Housed in the original brick schoolhouse built in 1925, its mission is to celebrate the Stony Plain region's heritage, arts and agricultural base.

While we were there, he wooed me with quiche.

Dining with a man who thinks Smitty's has atmosphere, I was quite pleased with both surroundings and food. We spent a leisurely afternoon chatting and looking at archives: it was one of my most memorable dates. The location was perfect for a relaxed, casual experience.

To celebrate the anniversary of our first date, we returned nine years later (without child in tow) to enjoy a quiet lunch. The dining room was much like I remembered, filled with black and white photos, antique calendars and flowers. The menu itself was quite simple—a selection of sandwiches, soups, stews and quiches with a dish of the day thrown in for good measure. However, desserts are the draw for most of the patrons: a large selection of pies proudly filled the glass case, including such favourites as Dutch apple and lemon meringue.

Our drink order of Coke (\$1.80) and a coffee (\$1.80) included a side of homemade bread as we decided on lunch. My husband, whose appetite has not subsided in the intervening years, went with the roast beef and

OLD COUNTRY

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MULTICULTURAL
HERITAGE CENTRE

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963.2777

Yorkshire dinner (\$10.95). I've never refused a Reuben, so I quickly decided on the Stony Plain version (\$8.50).

WE BARELY HAD a chance to view the old photos that graced the walls by the time our order appeared at the table. My sandwich looked pleasant enough—the golden rye bread held the standard blend of Swiss cheese, meat, and sauerkraut. However, the aroma distinguished this sandwich from all others. The tangy scent of caraway seeds floated with the fragrance of the rich pastrami.

Sandwiches are often coldly slapped together, but this one was carefully prepared. The sauerkraut came properly warmed, which made an incredible difference in the mélange of flavours. Instead of choppy disharmony, the ingredients combined to deliver a taste greater than the sum of its parts.

The side of chicken spaetzle soup was also extremely fragrant. A mixture of carrots, parsley, onion and chicken simmered in the rich broth, while spaetzle dumplings completed the soup. I wished that I had upsized my cup of soup for a bowl. I saved face by reminding myself that I needed that room for dessert.

I heard no complaints from the other side of the table about the qualities of his meal. My husband is a man of few words when he eats. Three tender slices of roast beef were smothered in dark gravy, then topped with dense Yorkshire pudding and mashed

potatoes. While he left the side of buttery green beans on his plate, he did consume his side of salad. I think it had more to do with the appetizing homemade salad dressing than any secret streak of vegetarianism.

As my coffee was refilled, we browsed the glass case for available pie. There were seven different types up for grabs, although my favourite—flapper pie—was gone. I bounce back well in these types of situations, and chose the cherry cream (\$3.75) as a consolation. My husband, not seeing anything with chocolate in it, settled for the bumbleberry (\$3.75). I glanced at the front entrance and noticed that, since the restaurant was packed, waiting patrons clustered in the foyer and stairs. I felt a little guilty for lingering over dessert.

When the pies were brought to our table, I forgot completely about the throngs of people waiting for our chairs. My cherry cream pie was heavenly: large, juicy cherries dotted the sweet cream filling.

My husband also enjoyed his combination of blackberries, blueberries, and raspberries. He noted that although he doesn't usually enjoy rhubarb, there was just a hint of it in the filling to give essential tartness. (Although after sampling my pie, I know what he will order next time.) Fortunately for him, I was stuffed and he was more than happy to practice his chivalry by offering to finish it for me.

He also gallantly offered to pay the \$38 bill, with tax and tip. Although this wasn't the most luxurious meal I've had, or the most exotic, I have a special spot in my heart for this café. It reminds me a lot of my husband—pleasant, genuine and straightforward. And for either supper or soulmate, there isn't much more you can ask for. ♥

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EJ: So just order a bottle and we're good to go?

JL: Well, wine service is a unique skill that few servers possess. Many of the high-end restaurants train their staff how to serve wine properly. Unfortunately, smaller establishments with unique, interesting lists often do not. I find it disappointing when a funky bistro has obviously put time into their lists but does not train their staff to properly serve from it.

EJ: Jason, you know your beers—who has the best beer selection in town?

JF: I'd have to split this category into two. For sheer volume, it has to be New Asian Village. With dozens of exotic imports, you have to watch for freshness. Many of those bottles sit around for months before they're opened. For the most reliable and refreshing selection, I give first place to Brewsters, with their 12 made-on-premises beers. Not all are winners, but I have come to trust that the latest seasonal will hit the spot with my pub grub. Second goes to Blue Plate Diner, who consistently has two or three Alley Kat products on tap, to complement their comfort food.

EJ: Has anybody found a great place for pub food? I ate at Runway 29 this winter, and it has the best burger in the city, as far as I'm concerned.

TM: I would have to go with The Docks in Londonberry Mall, and I'd pick them for best seafood as well.

JML: For me it's O'Byrne's and/or Sherlock Holmes. And the Motoraunt has a burger the size of your head. Best. Burger. Ever.

CE: I sent a writer out on a quest for the best nachos—he came back with Metro Billiards at the top of his list.

JF: I go to pubs for the beer, not the food. After all, beer offers essential minerals, vitamin B, complex carbohydrates and anti-oxidants—sounds like a meal to me. However, I admit to being a big fan of O'Byrne's fish and chips. The beer batter is what brings them home for me. They go down best with a point of Kilkenny or Guinness.

EJ: Best sports bar?

JF: Please! When a sports bar offers real beer rather than fermented corn syrup, I will add it to my circuit. Until then, it is on the couch in front of the TV with a glass of homebrew. However, Wunderbar with its Ubersteins (one-litre mugs) of Warsteiner and Alley Kat Amber does show the occasional hockey and soccer game, so maybe that counts.

JML: Does it count if my favourite coffee shop also has a plethora of young Italian men in soccer shirts cheering on their soccer teams? Tra Amici was pretty distracting when I was a single girl in college—I'd consider it a sports bar, at times.

EJ: Okay, okay you guys: let's try to focus on the last question. "Best New

Restaurant" is the toughest category. I went to several this year, some of which are already gone. Of those that are still around, I would have to put my money on Skinny Legs and Cowgirls. It's got a funky vibe and fabulous food. With only five tables, it can't possibly have served enough meals to win in this category, but who knows? My second choice would be Ruth's Chris; technically it's a chain, but it's new to Edmonton.

JML: For me, it's a toss-up between Sofra and Xamarey. I'd pick Sofra for best mid-priced restaurant as well. It must be all their evil eye amulets—the food there is amazing!

CE: How new does it have to be? Delux is a fun slice of yuppie diner cuisine. Yeti Gourmet in Beaumont just celebrated its one-year anniversary, and I love that place. Did you know that it's the ...

All: ... only Nepalese restaurant in the Edmonton area!

EJ: Yes, we know—you may have mentioned it before. Any other advice for the voters?

JF: Yeah, the best independent beer store isn't actually on the ballot, but it should be. First place in my books would be Sherbrooke Liquor. The owner is more a collector than a beer

When a sports bar offers real beer rather than fermented corn syrup, I will add it to my circuit

fan, but who cares when you have 450 brands to choose from? Second goes to Chateau Louis, whose beer fridge is a wall long. They are good starting points for the beer adventurer.

TM: If you want a really romantic date, try contemporary comfort food at The Dish and Runaway Spoon.

CE: This year, I just ask that voters try something new. Check out some of the places reviewed in Dish and vote. I know we didn't see our hardcore readers in the poll last year. The next time our readers stop for a bite or a drink, I hope they choose a place that doesn't have their logo on a disposable cup.

EJ: We have some great restaurants in the city. Hopefully voters will consider some of these when making their Golden Forks choices this year. ▼



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best dishes

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____
- Best Sweets _____
- Snacks (pretzels, bagels) _____

best restaurants

- Best Rest. (Fine Dining) _____
- Best Rest. (Mid Price) _____
- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Tea Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____
- African _____
- Juice Bar _____
- Continental _____

other bests

- Best New Restaurant _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- When going solo _____
- Late night/all night _____
- Weekend brunch _____
- Best service _____
- Sports Bar _____
- Best Patio _____
- Best Hotel Restaurant _____
- Ultimate Dining Experience _____
- Best Independent Wine Store _____
- Best For People Watching _____

This is your official ballot. Send it in!

Name: _____

Address: _____

Phone # (daytime): _____

Mail answers to:

Vue Weekly's 9th Annual Golden Fork Awards
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Edmonton, Alberta
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OR FAX: 426 2889

or email: fork@vueweekly.com



Entries must be received no later than 5:00pm, May 10, 2007.

(No duplicate entries. 1 entry per person. Any entries with identical writing to another will be discarded. Standard contest entries also apply.)

This year VUEWEEKLY will offer two awards in each category. One for independent and one for chain.

*Chain will be defined as non-Edmonton operated or locations in other cities (exceptions may exist)

*Chain may not be awarded in all categories (Do you know of any chain African restaurants?)

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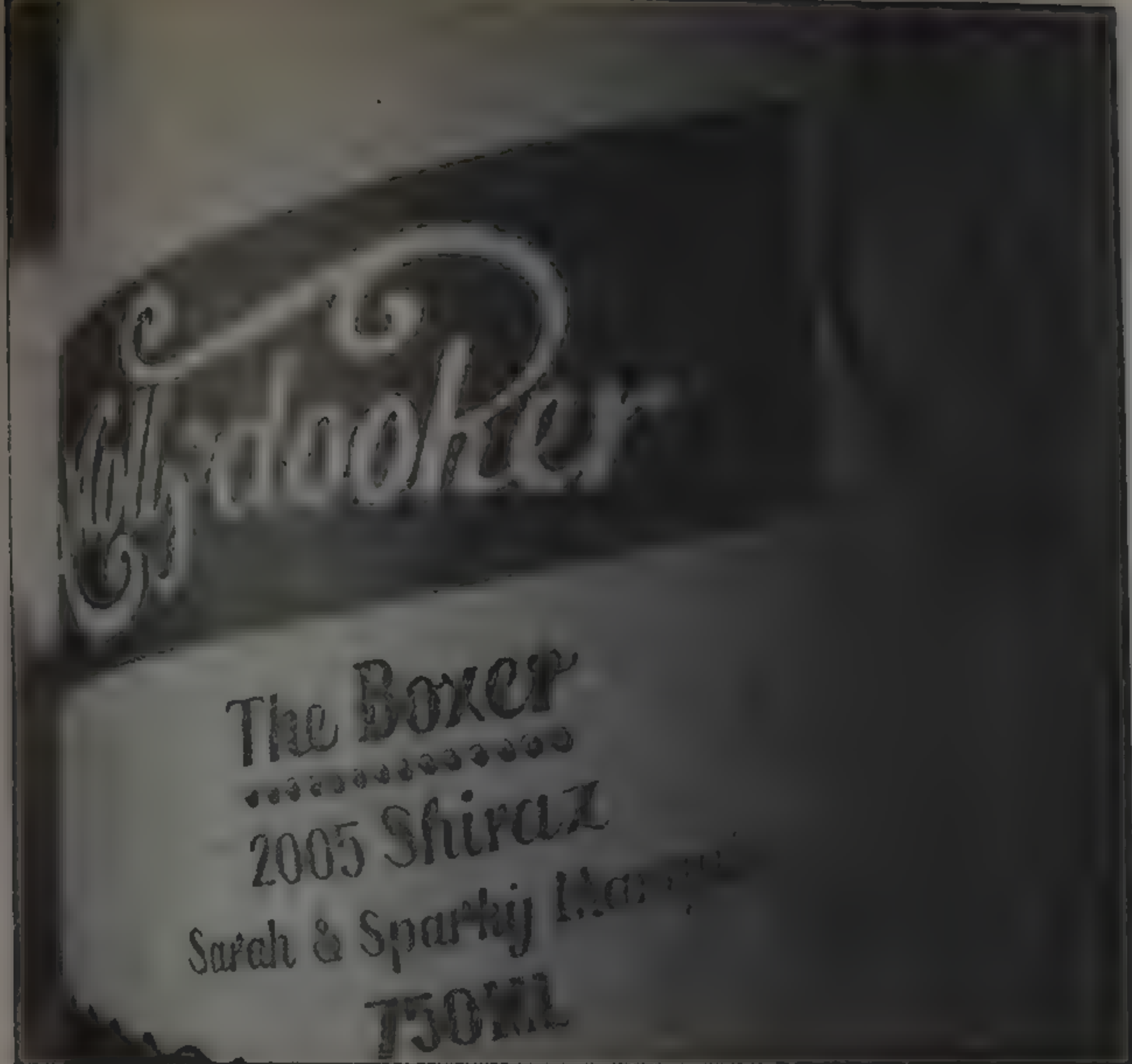
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The Boxer is less than a total knockout

WINES **NICE LEGS**
JAMES LYLE
nicelegs@viveweekly.com

THE BOXER SHIRAZ 2005
MOLLYDOOKER WINES,
SOUTH AUSTRALIA, \$36

I was at my favourite wine store about eight weeks ago and the owner suggested I try some wine from Mollydooker. I had only recently heard of the winery and was curious. Three of their most recent releases had received rave reviews from major wine publications, and winemaker Sparky Marquis had delivered some excellent product at Marquis Phillips.

This deep ruby red—almost black—Shiraz was bursting with alcohol at 16

per cent. The nose was bursting with tannins, giving some insight as to the wine's aging potential. Its rich, fruity nose offered lots of substance without being overwhelming.

At first, I found the wine tart with just a hint of fruit. To be fair, I didn't decant the wine. So I poured myself a healthy glass and went away for about an hour. When I returned, I found the wine to be concentrated and fruity. Its strength and flavour evolved well through the taste and left a hint of fruit at the back to draw me in for another taste. Though I liked the wine, I still found the tannin a bit strong, which I hope will fade with time.

The Boxer is not quite ready. It delivers a very good glass, but I think it needs another two or three years for the tannins to fade and expose the greatness of this wine. ▼

FOOD NEWS! **DISH WEEKLY**

DINING OUT FOR LIFE If you only dine out once in April, make it Thu, Apr 26—Dining Out for Life night in Edmonton. Participating restaurants will donate 25 per cent of the day's food sales to help those living with HIV/AIDS. Funds raised will go directly to the Living Positive through Positive Living Society of Alberta.

To date, 13 of the best local restaurants are involved—check diningoutforlife.com for venues, to recommend your favourite restaurant or to make reservations. Please say you're Dining Out For Life when making reservations.

You have to admit, "Dining Out For

Life" is better than their first choice: "Eat for AIDS".

FOUR ROOMS B-SIDES This month's Supper Club at Four Rooms features all the fabulous items that didn't make the menu. Imagine the unending hours of toil as Henry Song developed recipes in his kitchen, only to discard them for some flashy little entrée with mass appeal. Now he shall have his revenge! You will be forced to savour garlic chili-cured snapper, bison ravioli, lamb osso bucco and crème brûlée. Then he will laugh as you beg him to add them back to his menu. Call 426.4767 to book your seat and submit yourself to the exquisite culinary torture.

Hey, Henry? Send the leftovers our way?

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@viveweekly.com or fax 426.2889.



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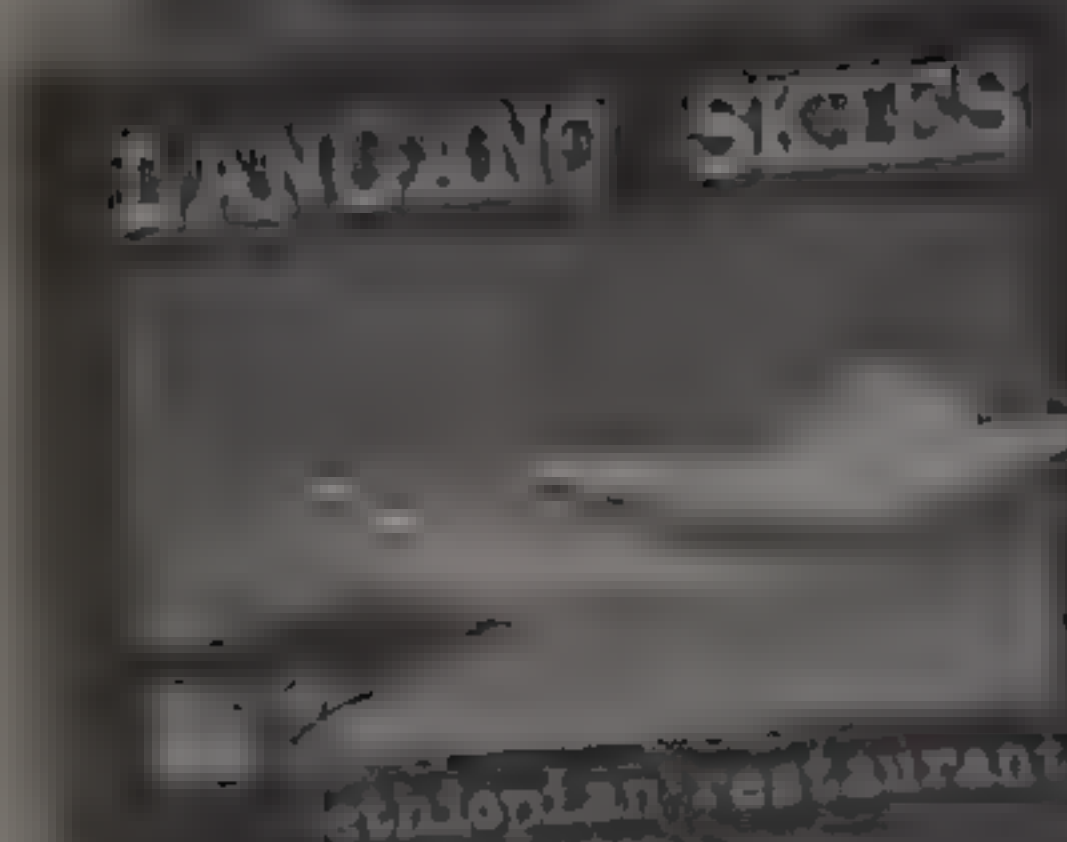
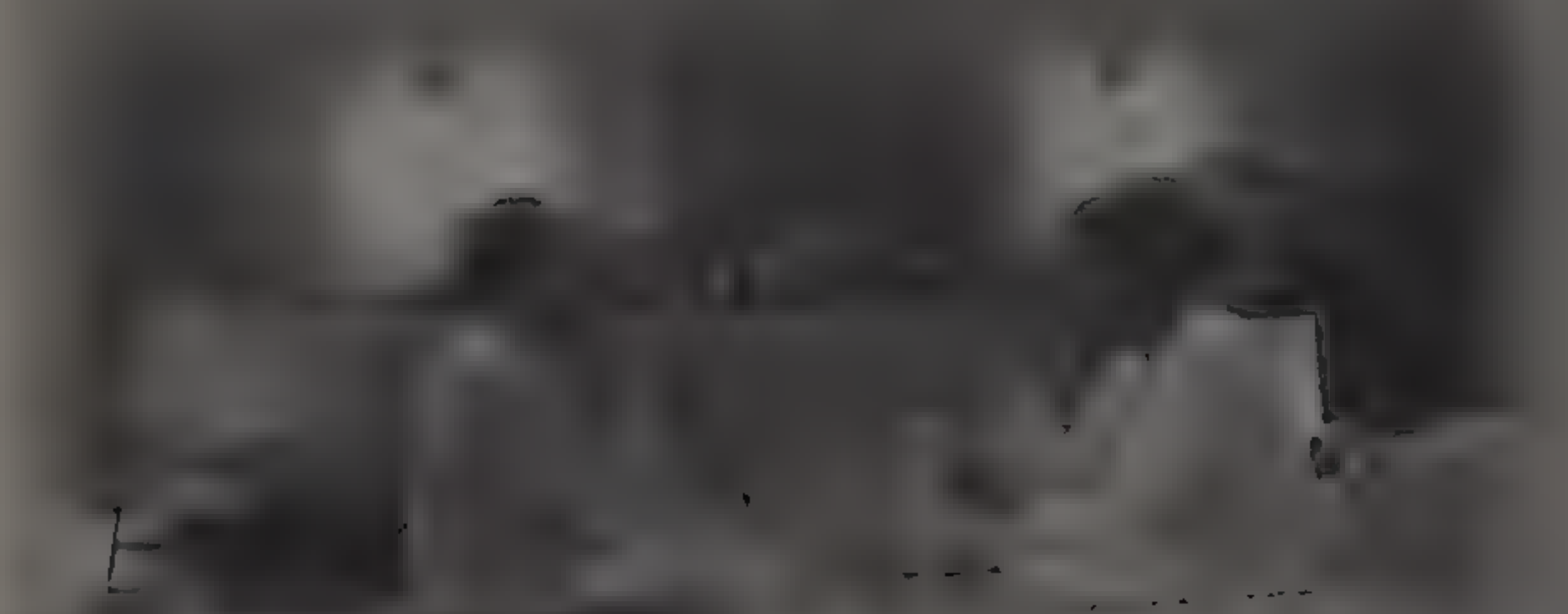
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Desirable real estate is defined by location, and restaurants are no exception. **La Cordelière** is on the wide open beaches of Emerald Bay in Mexico's Nuevo Mazatlan, and its location created an amazing ambience for dining. Its quiet, tropical presence beside the ocean promised a level of relaxation and romance not to be found anywhere else.

My husband and I jetted off to Mazatlan for a last-minute vacation, bringing along two children under three. The term "restful" did not apply. We finally secured some babysitting and made plans for dinner. As we strolled toward the fine dining establishment on the Pueblo Bonito resort, I'm sure the waves of stress emanat-

VACATION

DAILY TO 11 PM
LA CORDELIÈRE
RESTAURANT
NUEVO MAZATLAN, MEXICO

ing from our bodies were palpable.

The winding paths over the grounds of the resort were breathtaking. Flamingos and neoclassical sculptures dotted the lush landscaping of coconut palms, meandering streams and carp ponds. All thoughts of children, snow or mud-covered Alberta vanished as I gazed out over the ocean before entering the restaurant.

Le Cordelière is named after a French battleship that tried to take over the small town of Mazatlan on Mar 31, 1864, during the French Inter-

vention. The restaurant's name is a tribute to the victory of the Mazatlancos who fought off the ship.

On the side of the restaurant facing the Pacific, a cream-coloured marble patio opened to the air and the beach. We were seated immediately and met our waiter, who was immaculately attired in a tropical uniform of a spotless, cream-coloured cotton short-sleeved dress shirt and khaki pants. In the background, I could hear strains of music that relaxed my body and soul.

A soothing bossanova mingled with the breezes. I was shocked when I realized it was live. A guitar player and a vocalist/pianist delivered a gobsmackingly excellent live perform-

CONTINUES ON NEXT PAGE



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ance, that we could enjoy even seated out on the patio.

WE SETTLED INTO our cane chairs to peruse the menu. As our crisp white tablecloth gently ruffled in the ocean breeze and a miraculous sunset over the ocean tried to distract us, we ordered wine. I had the house white, a Zinfandel (US\$7.50), and my husband a Cabernet Sauvignon (US\$7.50). Both were fine but not outstanding, as was to be expected. Mine was on the sweet side and his was full-bodied.

I ordered tortilla soup as an appetizer (US\$6.50) and my husband decided to go with the "international buffet" (US\$27). The man is not known to favour any type of food shielded by a sneeze-guard, so I was a bit surprised. As an entrée, our server recommended coconut prawns (US\$21). Since Mazatlan was the shrimp capital of Mexico, I decided that I should try the shrimp.

My tortilla soup came quickly and I was simply thrilled. A national dish brilliant in its simplicity, it changes throughout Mexico. Tortilla soup literally gives you the local flavour. The soup broth itself, made from a tomato, garlic and onion purée, is garnished with strips of fresh tortillas. Each region includes local garnishes: Mazatlan's version was served with chicharon (deep fried pork rinds), chopped avocado, sun-dried guajillo chiles and crumbled fresh local

cheese crd.

It was the first time I had tasted this variation and it was delicious. There were so many layers of flavours and textures—the crispy tortillas and luscious firm avocados weighed against the salty, creamy cheese and the chewy chicharons and dried peppers, all accompanied by the savoury broth.

My husband decided to immediately avail himself of the buffet. Being genetically programmed to seek out meat, he made his way to the grill for a choice of steak or fajitas. He ordered a rib-eye, but was nonplussed upon its arrival to discover the four ounce steak was served about a half-centimetre thick. The fact that it was cooked perfectly cheered him up.

He then helped himself to the rest of the buffet's pleasures. There was nary a sneeze-guard in place—just brass-covered chafing dishes full of good food. Every night, Le Cordelière offers a themed buffet: that night, it was "International" and it attempted to represent a few different countries.

Out of various maki rolls, I tasted the standard California rolls. There were salads (including pear and blue cheese), a paella, chipotle chicken and an amazing array of desserts, such as mocha cake, opera cake, corn pie, apple cake and a vanilla custard. My husband was impressed with his filet in mushroom sauce, which was a little pink in the middle despite its time in a warming tray. His chipotle chicken was rich and creamy, like a Mexican version of butter chicken. Quite honestly, the buffet exceeded

both of our expectations.

And then there was shrimp. My coconut-covered shrimp arrived were the largest I have ever eaten. Shrimp are measured by their number in a pound, and these were probably 12 to 15 per pound (compared to fine dining shrimp in Canada, which average 21-25 per pound). I thought that larger prawns might be tougher, but they weren't. To their buttery taste, the coconut breading was an excellent complement.

When I dipped a piece into the mango coulee on my plate, the result illuminated my palate. The side of rice was topped with a sprig of chives and the accompanying zucchini, cauliflower and broccoli were all steamed. Alas, these poor things couldn't compete with the star of the dish. While I enjoyed my shrimp, my husband returned to the grill and helped himself to the variety of skilfully sautéed shrimp and scallops.

As the sun set over the ocean and the gentle light of hurricane lanterns illuminated our table, we lingered over our wine. We shared a piece of the Memina's-style chocolate cake from the buffet: it looked so delicious but turned out to be a little dry. At the end, our meal cost US\$58.46 including tax and minus a 10 per cent "customer appreciation discount promotion".

As the pelicans flew out over the bay and palm trees softly rustled in the early darkness, with our taste buds satisfied, we decided that the location of a good restaurant really does make it the best place to be. ▽

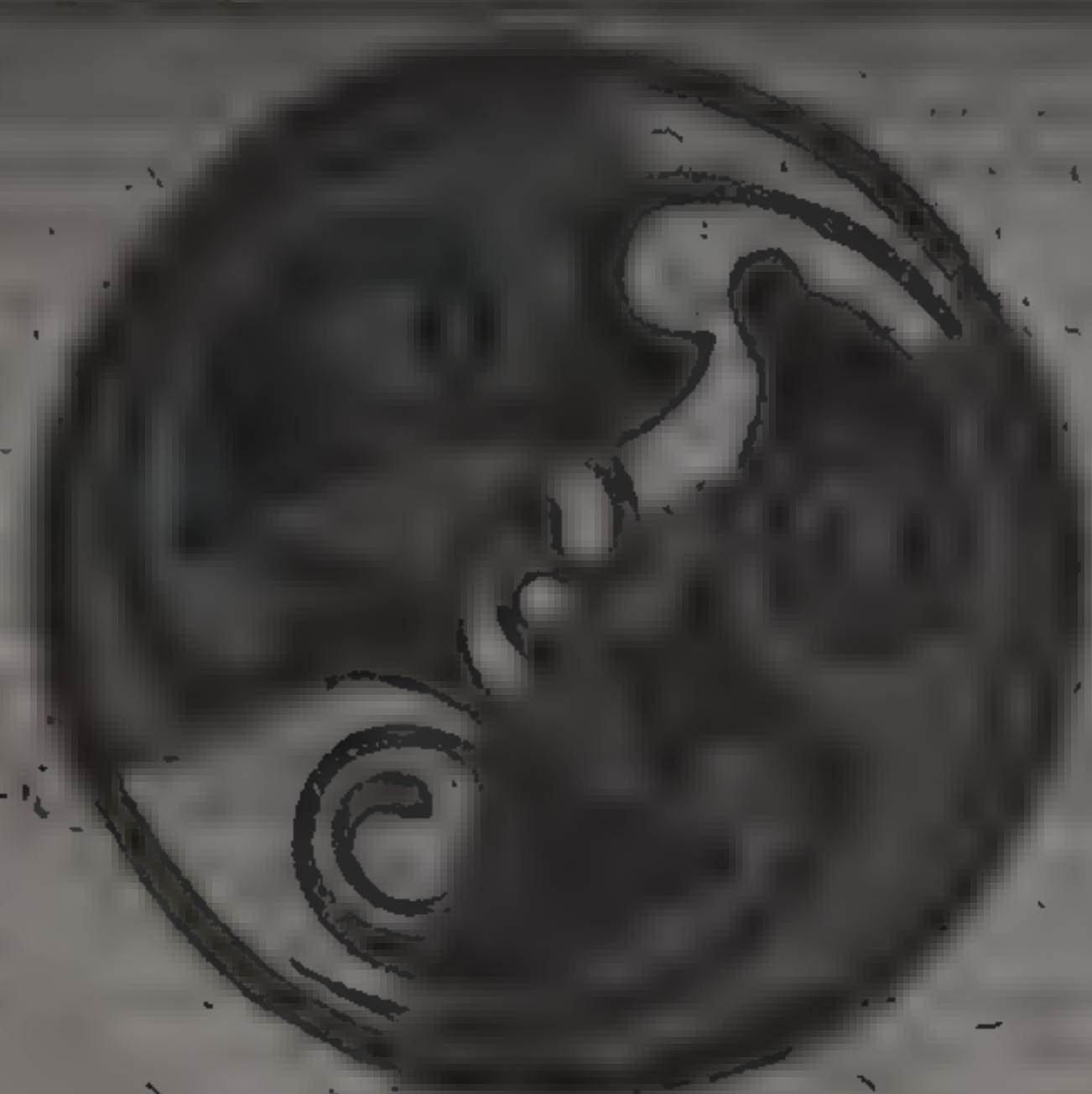


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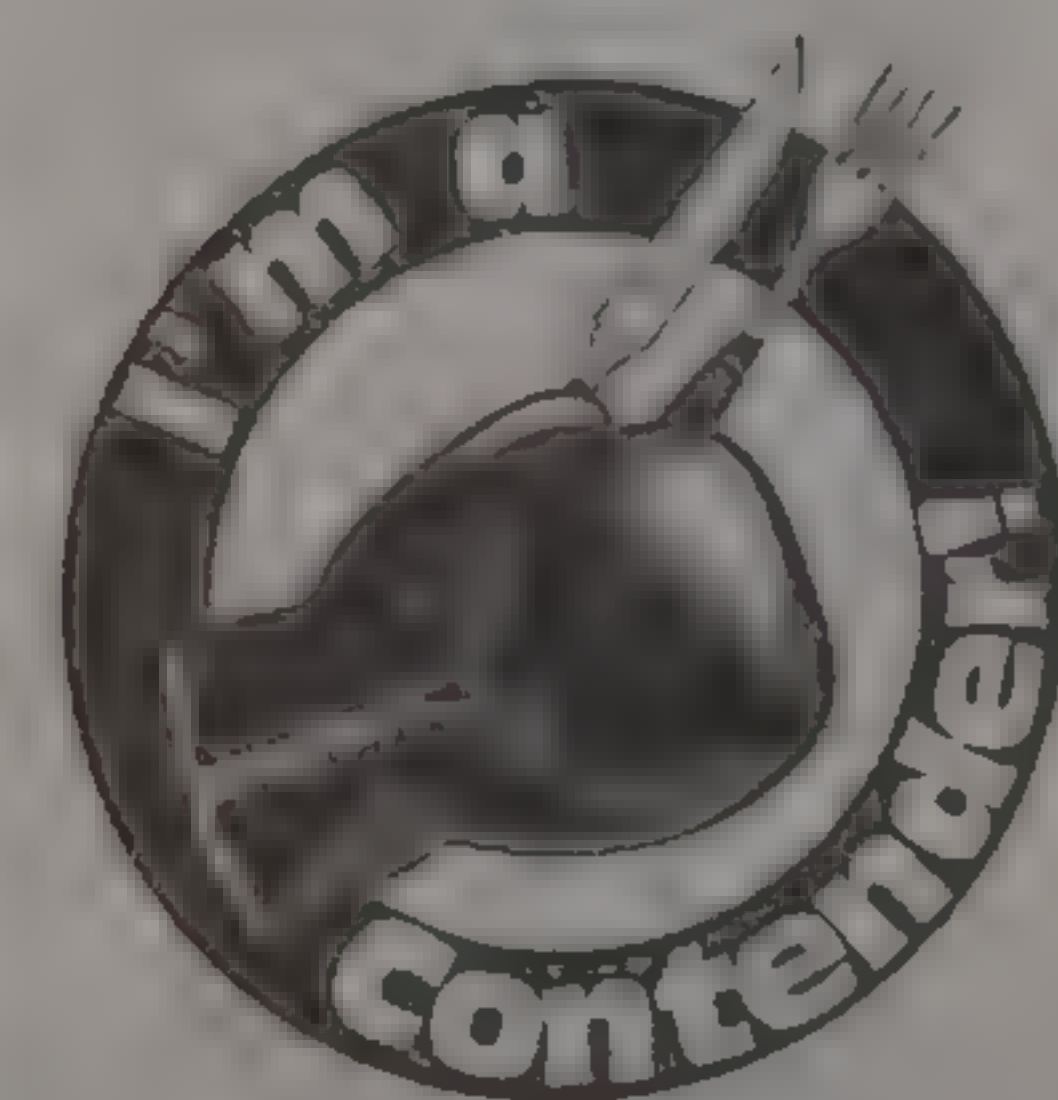
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Stickland brings the family *Closer and Closer Apart*

JAMES DEFELICE DIGS THROUGH THE MUCKITY-MUCK OF WHAT IT MEANS TO LOSE YOUR MEMORY



DAVID BERRY / david@vuweekly.com

As James DeFelice settles into his chair, you can almost sense a calm but effervescent life flowing back into his gainly frame, like a man shrugging off his winter overcoat to let the sweet spring air envelop his body. DeFelice has just spent the better part of seven hours running through a role that's no doubt among the most challenging he's undertaken, even in a recent history that's absent anything rightly considered easy, and there's almost no doubt from his warm but run-down body language that he'd like nothing better than a cold drink, a hot meal and some pleasant, if simple, conversation.

However, as DeFelice has found out, there's very little that's simple about Eugene Stickland's *Closer and Closer Apart*, and in particular about his character, Joe Ballantyne, an aging architect losing his battle with Alzheimer's.

"I get home from a day of rehearsals, and my mind just hurts," DeFelice explains in his distinctive voice, an erudite lilt with touches of rasp and traces of formative years in New England. "Trying to understand his mind, how he gets from place to place, is an awful lot to wrap your head around."

As complex as DeFelice's character might be, on the surface Stickland's play in and of itself is fairly simple. Born out of a one-act two-hander he wrote back in 1999, though adding both a character and an act for the full-length premiere at Theatre Network, the play takes place entirely in Joe's well-furnished high-rise condo.

His daughter, Melody (Sue Huff), returns home from Vancouver on a stop-over to a new job in Arizona, coming to grips with her own divorce as she confronts not only her deteriorated father, but also her never-stop real estate agent brother Michael (Julien Arnold), a pragmatist whose day-to-day dealings with their dad have taken their toll, but whose cellphone is always ringing.

The play focuses chiefly on Melody attempting to rekindle some connection with her father, with hints that neither was exactly as close or caring as they could have been in the past, faced with the very real fact that there is less and less of her father to connect with.

PREVIEW

THU, APR 19 - SUN, MAY 6

CLOSER AND CLOSER APART

DIRECTED BY BRADLEY MOSS

WRITTEN BY EUGENE STICKLAND

STARRING JAMES DEFELICE, SUE HUFF, JULIEN ARNOLD
ROXY THEATRE (10708 - 124 STREET), \$18 - \$25; TUE, APR 24: 2 FOR \$24

THE RUB FOR DEFELICE, though, is that there is still something in Joe, albeit an obscured and damaged memory of who he was and what he's done, tripping over itself much of the time, but still allowed its moments of distinguished grace: though his moments of clarity are few and getting farther between, there also is, for lack of a better word, his normal self, a sharpened, steel-minded man showing himself for select bits of time. The unique challenge in portraying Joe, says DeFelice, is showing both sides of a man who can go from focused to far-off in the space of a sentence while keeping both believable.

"He has a line, when his daughter is telling him that he should go see another doctor, where he says, 'I know my own mind, I've lived in it all my life,'" DeFelice explains. "And he is still in many respects a lucid thinker—he has debates with his daughter about the new schools of architecture, and does carry on a few long conversations, but he's also constantly losing things. He'll think his middle-aged children are just children again, and he's been keeping a picture on his bedside that he thinks is his wife that's just the model that comes in the frame."

"He does realize those things are happening, once they're pointed out to him, at least," DeFelice continues, "and he has to come to terms with them, when he is lucid that his mind does not know what else is going on, even if he thinks he knows it."

COMING TO TERMS with mortality, even if in this case it's just the passage of the mind has been something of a common theme for DeFelice's professional career of late. Though it's a bit of a stretch to put his last starring role, as a father who clones his son in an effort to fix his own mistakes in Trunk Theatre's *A Number*, next to this one—

CONTINUES ON NEXT PAGE

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The winner takes it all, the loser standing small

DIE-NASTY

DIRTY LAUNDRY

JOEL SEMCHUK

dirtylaundry@vancouverweekly.com

"Everything is different!" cried bar owner Laurel Canyon, finally back on the scene. Her boyfriend left her because during sex she called out Skeets's name; he's the commentator for the Die-Hards hockey team.

Does that mean Skeets was glad to see Laurel? Maybe if he hadn't been so busy working out his post-Laurel relationship with the goalie's trophy wife, Cheryl Oogachaka. Skeets importuned innumerable introspective invectives at Cheryl before launching into a litany of despair over her not leaving her husband for him ... even after Skeets offered to kill him. But Cheryl has learned a lot about marriage during the first year of her third attempt at it, and Skeets wasn't pleased. When he tried to find Cheryl, Laurel was there ... a heated three-way lover's argument understandably ensued.

The Die-Hards girls were hanging out; watching 3-D movies and drinking at Laurel's bar, singing about the uselessness of men.

"I'm only going to sleep with men who can serve me," majority owner Diane decided ... but she was later singing about her feelings for her ex-husband, minority owner Ty. Maybe it's Ty's new satin, flowered-print shirt and tan/peach

safari suit.

Guilty of everything a doctor can be guilty of (and street drugs) Dr Bueno Excellente finally paid off enough officials to return. And in good time; there's a lot of stress for him to treat, most notably Coach Mitzie Doobie who's doubting her pregnancy and worried about her team.

She has good reason to worry; Diane sold rookie star Dwayne Minsky to Montréal ("I made a profit off him!"), and the rest of the team decided they had better things to do than playoff hockey. So Mitzie had to go to the Grow-Ops—the farm team—to find Rusty Plough. Knowing Rusty's experience, both Diane and Ty bribed Pittsburgh Penguins Captain Mario LeMoins.

But both bribes weren't enough, though. Rusty, spellbound by the size of the rink, horribly lost the game—once even scoring on himself.

Diane was discovered for her bribes, so she fled to the Planetarium, where she found ex-coach Rollie Doobie engrossed in the ABBA laser-light show. Diane admitted to some managerial mistakes and asked Rollie to return to rouse the Die-Hards for the playoffs. Rollie, fried on MDA, may or may not have gotten what she was saying.

Hopefully Rollie figures it out—Diane already sent the order down to fire Mitzie, which Ty did when Mitzie was stocking up on pharmaceuticals with Dr Excellente.

Hopefully some of the team comes back next week. ▼

CLOSER AND CLOSER APART

FROM PAGE 25

though that play certainly had overtones of both settling one's accounts and trying to get a bead on identity, it's tone is night-and-day to Stickland's thoroughly humanist world—just before he came into rehearsals for *Closer Apart* he directed Shadow Theatre's production of Mike Melski's *Flyfisher's Companion*, a play about two old friends hashing out their life on one last fishing trip that shares Stickland's concern with relationships and the people that have to deal with them.

DeFelice acknowledges the parallels—and admits to being a fan of both the style and theme of both works—but sees *Closer and Closer Apart* as a story that's in many ways more harrowing because, as the title implies, though Joe and his children are in some sense confronting this together, they're also all getting increasingly isolated by the effects of the disease.

"In *Flyfisher's*, it was a mutually painful experience, where they're not only realizing what's happening to themselves, but seeing it happen to each other, but in its own way that's kind of an uplifting experience, too, because it's something they get to go through together, another thing they get to share," DeFelice explains, swirling his experienced hand to

abstractly illustrate his point. "At least in that journey, they get to communicate, to bond, whereas here, with Joe, you have someone who's slipping into a twilight zone and you don't know if they're ever going to come back, and certainly there will come a point when you know they aren't going to be able to come back, and sharing becomes almost impossible. You have to share in these small moments, but then you have others where almost everything is unrecognizable."

As DeFelice explains, then, a large part of Stickland's play is an urging to cherish the small moments that tend to make up our lives. It's certainly not a new message, but it's one that takes on an entirely different level of poignancy when it comes to dealing with someone losing even those seemingly insignificant bits of life—a fact that DeFelice knows all too well from his own experience with a sister who succumbed to the disease.

"It comes down to those smaller moments, because they're really all you have left, and you just have to grab onto something before this person disappears," DeFelice explains. "In the play, it's something as simple as having a cup of cocoa together, or filing away his books, but it comes down to finding whatever way they can of connecting. If we can find some way, if we can do anything at all, then we better do it, because we never really know if that's going to be the last chance we get." ▼

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Art Beat Gallery is proud to host an exhibit and sale of fine original watercolors by Mel Heath, Fran Heath, and Karen Findlay. Exhibit opens Saturday, April 21, 1-5 PM. Artists will be in attendance.

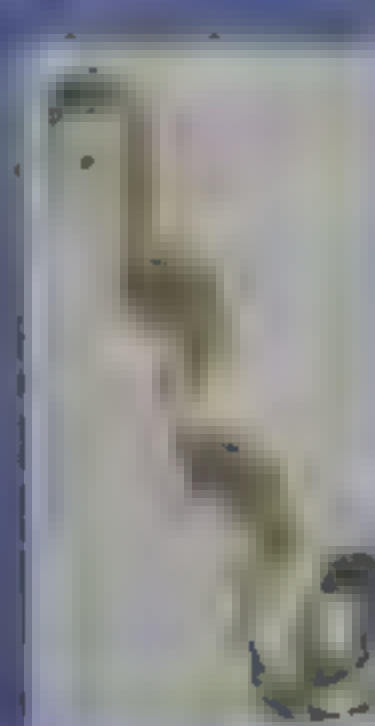


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NEXT WEEK!

Shakespeare's language is beautiful, but drowns out *Antony and Cleopatra*

DAVID BERRY / david@vancouverweekly.com

When I talked to director Scott Sharplin about staging *Antony and Cleopatra*, he mentioned his love for Shakespeare's language several times, and from the play that shows up on the Walterdale stage, it's quite obvious that he had very little trouble convincing the cast of the beauty of the Bard's words.

Slightly lost in the poetic pronunciation, however, is the full weight of the emotions they're expressing, and while the technique of Sharplin's actors is admirable, Shakespeare can be a hard row if your tools aren't hitting the ground with some heft behind them.

Granted, it's fairly hard to blame someone for being in love with the language of the play. *Antony and Cleopatra* is a particularly blessed bit of Shakespeare, full of incisive speeches and those pinpoint metaphors that should be pulled out any time someone tries to tear down the canon—Cleopatra's remark about her "salad days / When [she] was green in judgment, cold in blood" is probably one of the most elegant lines in all of Shakespeare, and he pulls it off within the first act.

Nevertheless, linguistic appreciation generally reads better than it performs, and too often here we have pretty speeches that don't seem to mean much of anything.

The problem is certainly top down. In the titular roles, Sharplin has a duo that is certainly charming—John Dolphin's Antony is a charismatic swaggering statesman, sashaying between rollicking lover and steel-grinned warrior, while Monica Roberts's Cleopatra is every bit the quintessential princess, equal parts prestigious, passionate and petulant—but never really convinces the audience that they have the type



REVUE

TO SAT, APR 21
ANTONY AND CLEOPATRA
DIRECTED BY SCOTT SHARPLIN
WRITTEN BY WILLIAM SHAKESPEARE
STARRING JOHN DOLPHIN, MONICA ROBERTS,
CODY PORTER, BEVERLEY WRIGHT,
KIERAN O'CALLAGHAN & MORE
WALTERDALE PLAYHOUSE (10322 - 83 AVENUE),
\$12 - \$16

of love that's worth fighting an empire over.

Part of that is because, for their individual charisma, the pair lacks a certain natural chemistry, but I think it has more to do with the fact that it never really feels like their characters are doing more than reciting speeches. Somewhere in between getting the words down, what they're conveying is lost, such that, for instance, Antony sounds a lot madder about Cleopatra's wartime betrayal than he ever feels.

THE FACT IS probably best embodied in Enobarbus (Kieran O'Callaghan), Antony's trusted lieutenant, and a man given arguably the best speeches in the play on everything from Cleopatra's charms to his loyalty to Antony, or lack thereof. O'Callaghan is, again, a thoroughly likeable performer, probably the most charismatic of the play, actually, and on ample display every time he has to joke with one of his fellow soldiers or deals with his leader's ultimate foolhardiness.

When it comes time for the speeches, though, most obviously during his death scene (sorry if that ruined it, but this is a Shakespearean tragedy, so it shouldn't be much of a surprise), we get a charming performer doing a death scene, never swelling to anything more touching, more or less a captive metaphor for Walterdale's production as a whole. ▼

Mile Zero takes us to the *Water's Edge*

SHERRY DAWN KNETTLE / sherry@vancouverweekly.com

In a corner of the theatre is a podium, surrounded by a myriad of water bottles. At centre stage hangs an angled lace canopy, suspended from ceiling to floor.

Near the other corner, a loosely folded fabric hangs on a wall, in front of which is a short black pillar. A light shines up from it to a clear glass bowl of water resting on a transparent glass shelf.

It's the set for Mile Zero Dance's *Water's Edge*, a collaborative work that addresses the aesthetics and politics of water, examining the resource that was once so abundant, and its evolution from natural resource to commodity.

In the hands of MZD artistic director and dancer Gerry Morita, video artist Tim Folkman and music composer Don Ross, the work takes on a quality rarely seen in a collaborative production. The three disciplines unite to enhance one another, making each artist's contribution essential to the whole work.

The artists have created a calming feast for the senses, and the viewer's attention flows easily from one element to another, absorbing all of the magic, peace and mystery of this compelling performance.

AS THERESA DEXTRASE and Gerry Morita begin performing a ritual dance, the screen behind them reveals a surprise—Dextrase's face looking into the bowl of water.

A video camera located inside the pillar focuses upwards, beyond the water to the face above, mildly blurring it on the screen. When hands touch the water, ripples and flickers of light disturb it, obscuring the curious, gazing eyes.

Ross on clarinet and James Carson on keyboards invoke watery sounds,

while Folkman's video changes to a waterfall. The liquid images bathed the dancers in sparkling water and were reflected onto the screen behind them.

Then the dancers move beneath the large hanging fabric. A video is projected from the wall behind, through the material, and onto the floor where it casts geometric shadows. Its colourful images move in the spaces between the lacy silhouettes, as the dancers dart playfully through the space.

When the music changes from fluid sounds to those of old machinery and creaky wheels, the dancers begin to struggle as the woven screen is lowered, perhaps too quickly, to cover them. Although the intention was to

REVUE

FRI, APR 19 - SUN, APR 21 (8 PM)
WATER'S EDGE
TRANSALTA ARTS BARN (10330 - 84 AVENUE),
\$12 - \$15

imply a change from abundant water to dry, parched land, the meaning was unclear, and the canopy, now on the floor, might also represent a lake.

Dextrase slowly emerges from the fabric, either a plant struggling to grow from dry land, or a lady rising from a lake. She twists and reaches upwards, the fabric forming a giant skirt that slowly falls down along her bare torso as she rises.

Morita jumps, crouches and bounds like a frenzied little animal, circling Dextrase—and while the contrast in movement between the dancers worked at first, this section needed more focus from Morita to balance Dextrase's slow, undulating

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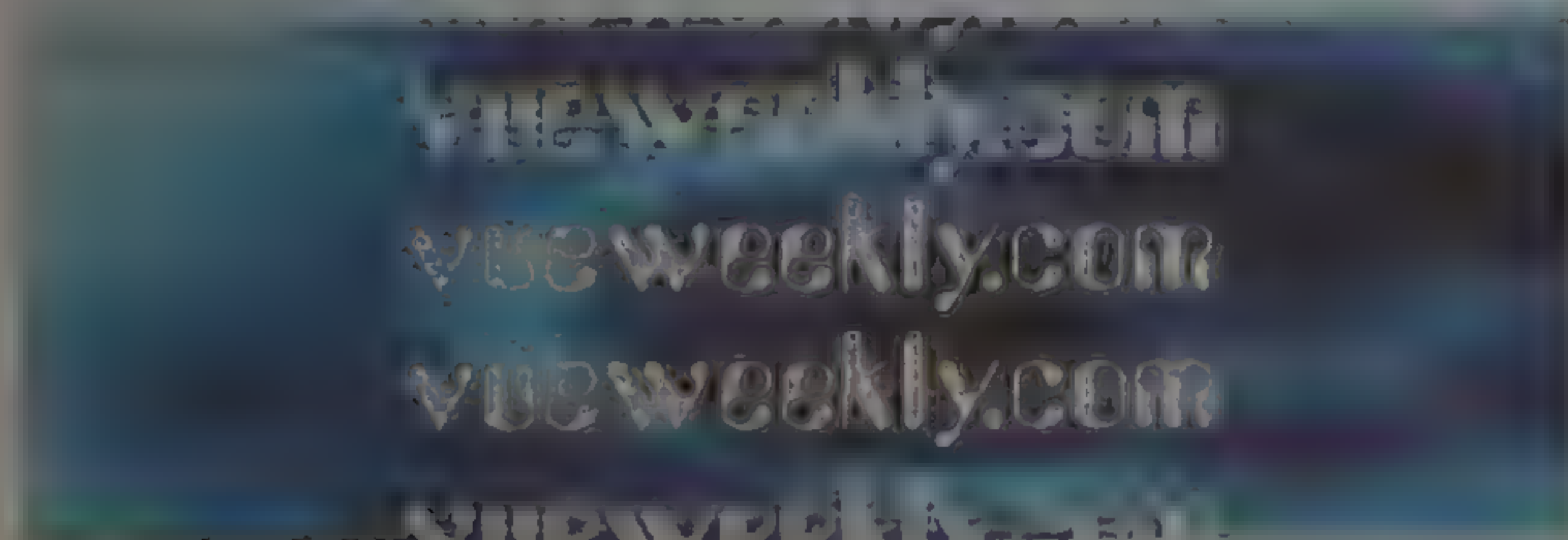
CONTINUED FROM PREVIOUS PAGE

movement.

The piece ends to the haunting recorded sounds of ocean waves—or perhaps wind howling through a land-

scape—as Carson fills a bottle with the water from the bowl. He gives it to Ross who pours it into a drinking glass and raises it to his lips. Some of us giggle and groan—the dancers had placed their hands, faces, hair and even feet in it.

The lights dim before Ross drinks. ▼



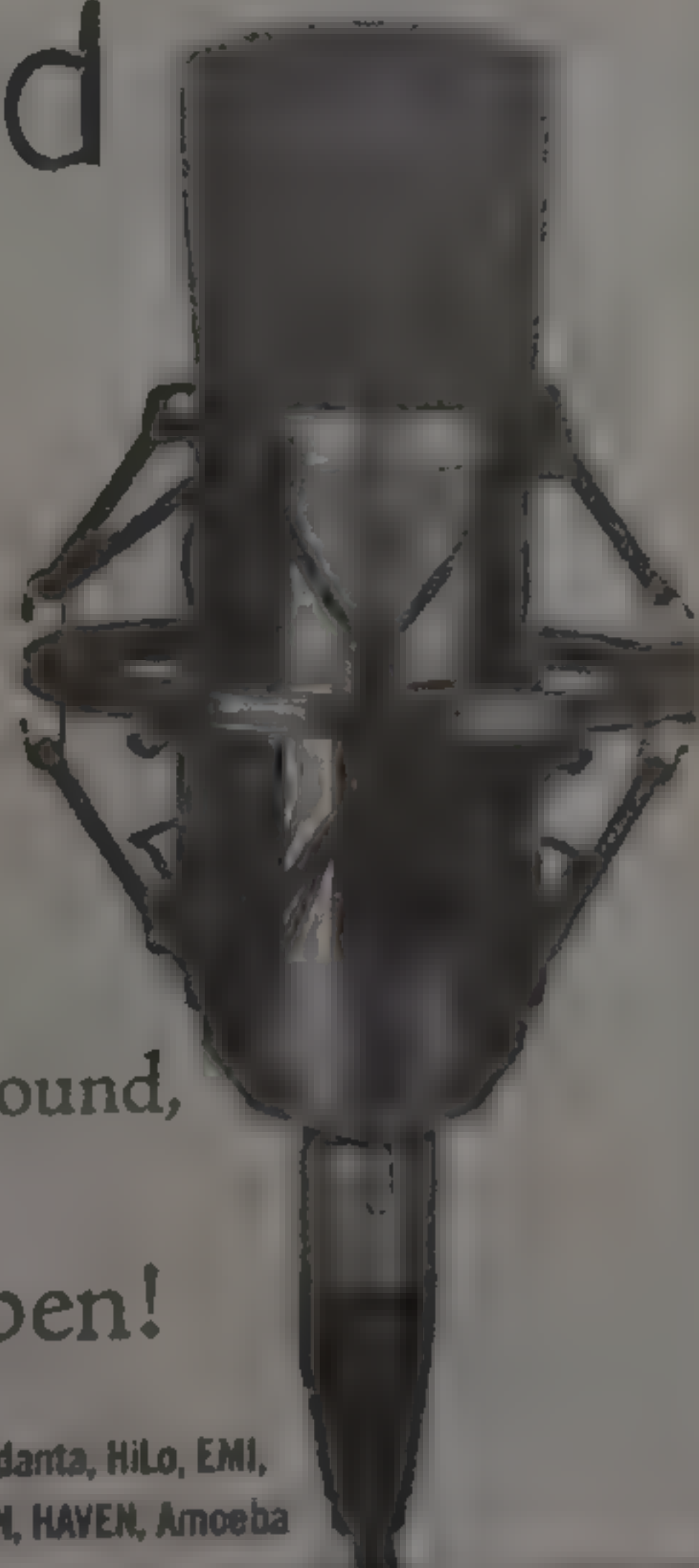
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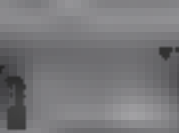
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Greenberg informs first impressions and *flat* abstractions at AGA's temporary new home

MARY CHRISTA O'KEEFE / marychrista@vancouver.vueweekly.com

The constant argument between the fossilized architectural features of old fashioned commercial grandiosity and the uppity brashness of a more transient design sense is perhaps as eloquent a metaphor for the tension between glancing backwards and looking forwards at the Art Gallery of Alberta as we're likely to get.

Inhabiting a landmark in transition while its own landmark building site is in transition is so meta it's practically a conceptual statement in and of itself, but the AGA is settling, in a concrete fashion, into its two-year stay in its temporary home in the vintage downtown Hudson's Bay building. This past weekend was the official launch of the new space, and the opening of the AGA's first series of shows since *Free For All*, the chaotic swan song of its former premises.

Entering off the street, you are greeted by a somewhat grim wide hallway reminiscent of a service corridor in a mall (which, of course, it kind of is) gilded with some spruce up attempts that include a preponderance of signage. Further into this novel iteration of the AGA, though, you are rewarded by the almost impossibly gleaming vision of the gallery spaces, almost breathtaking in their angularity and freshness. The

PREVIEW

TO MAY 27
FLAT
WITH ALLEN BALL, CATHERINE BURGESS,
EW CARSON, JIM CORRIGAN, PETER HIDE,
RYAN MCCOURT, DARYL RYDMAN,
MITCHEL SMITH, ARLENE WASYLCHUK,
BARBARA ASTMAN, AGANETHA DYCK,
JULES OLITSKI
ART GALLERY OF ALBERTA
(100 - 10230 JASPER AVENUE)

gallery proper is lodged behind a wall of glass, rooms laid out tidily side-by-side, interrupted only by the central brilliantine white lobby.

The formal colour scheme—white, black, red—is almost jingoistic in its stridency. Marching in lockstep on the ceiling like obedient little photonic soldiers, the lighting fixtures are consistent and inoffensive, carrying out their mission of utterly drenching the space in blinding illumination.

And then you look down, down, down, to the boulevard of broken department store dreams. The floor may as well be wearing a turban and shouting about the pictures getting small. Chipped and stained, pocked and marred, it was once gorgeous and chic—a winking confetti of polished stone divvied up into a large grid by thin bands of gold. For anyone who remembers a Woolworth's counter—however dimly—the rush of nostalgia is powerful, but it's disori-

enting to raise your head to sleekness and reserve. Perhaps now you see how they might spar, this querulous queenly old thing of a floor and her shrill, fit, fastidious surroundings.


It's a noisy, baffling quarrel in this environment, helped by neither side. The gallery's striking appearance is greatly undermined by having the aural properties of a swimming pool. (This is no exaggeration for cheap laughs—that came earlier—but was a universal comment at the opening.) Sound doesn't simply carry, but folds over itself many times like audio origami, bouncing off walls and floor alike (the only thing they have in common), prompting the fear that any show with an audio component would be a nightmarish scenario for the headache-prone. Sound-minded AGA donors should consider investigating how to palliate the situation.

THE INAUGURAL SHOWS echo the tension between nostalgia and oracular anticipation of what's to come—except there appears to be a preoccupation with the past when the AGA should be stepping into its future. Of the current shows, only the stellar *China Sensation: New Art From Chengdu* and Edmonton-based painting stalwart David Cantine's masterful beauties of thoughtful geometry in *unflat* are convincing steps forward.

Art Outdoors is comprised exclusively of works from the catalogue—the most accessible ones, due to an exterior public component that splays AGA artworks on billboards across the city. And *flat*, stuffed with wonderful moments, remains acutely self-conscious of legacy.

The premise of *flat* is a sort of idolatry of the rigorously unfriendly ideology behind Clement Greenberg's pilgrimages to Edmonton's hot abstract scene from the 1960s through to the '80s. The show brings together several artists curator Marcus Miller feels reflect über-critic Greenberg's elevation of the two-dimensional over the window-into-another-world mode of understanding an image. Greenberg viewed Edmonton's prairie flatness as a quintessentially contemporary locale, one that gave abstract expressionism and its minimalist spawn additional resonance. This mirroring in location recalls the last curated exhibition of the old AGA site, the abstracted Alberta landscapes of *Far & Wide*.

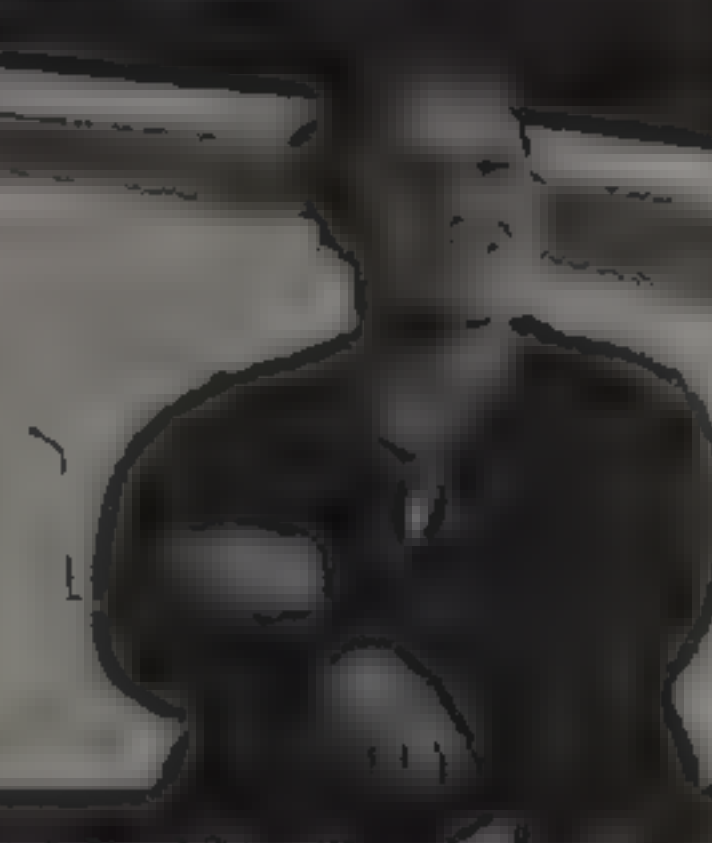
Miller wields a sprightly wit and sharp intellect in his often delightful choices and invites thought and play from viewers with a variety of work. Catherine Burgess's sculpture *be* becomes a disorienting installation through clever negotiation between the mauled floor and pristine ceiling,



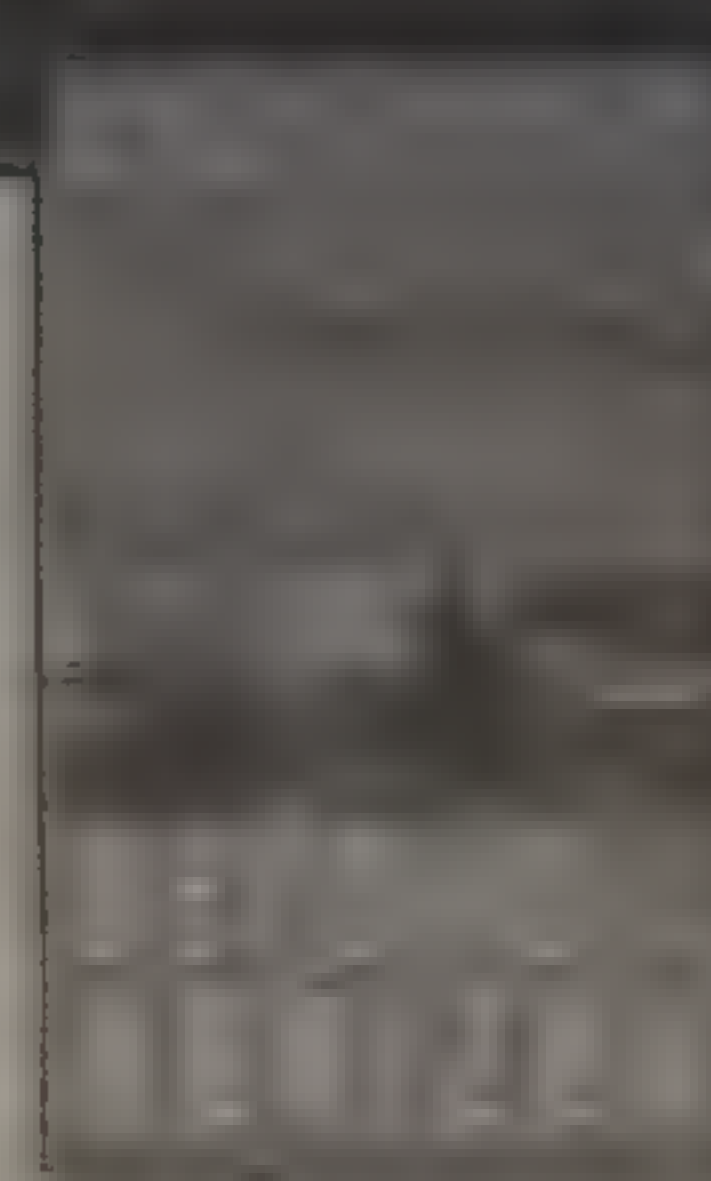
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Colin Angus
presents a talk and slide show from his book, *Beyond the Horizon*, about his human-powered circumnavigation of the planet

Tuesday
April 24
7:30 pm

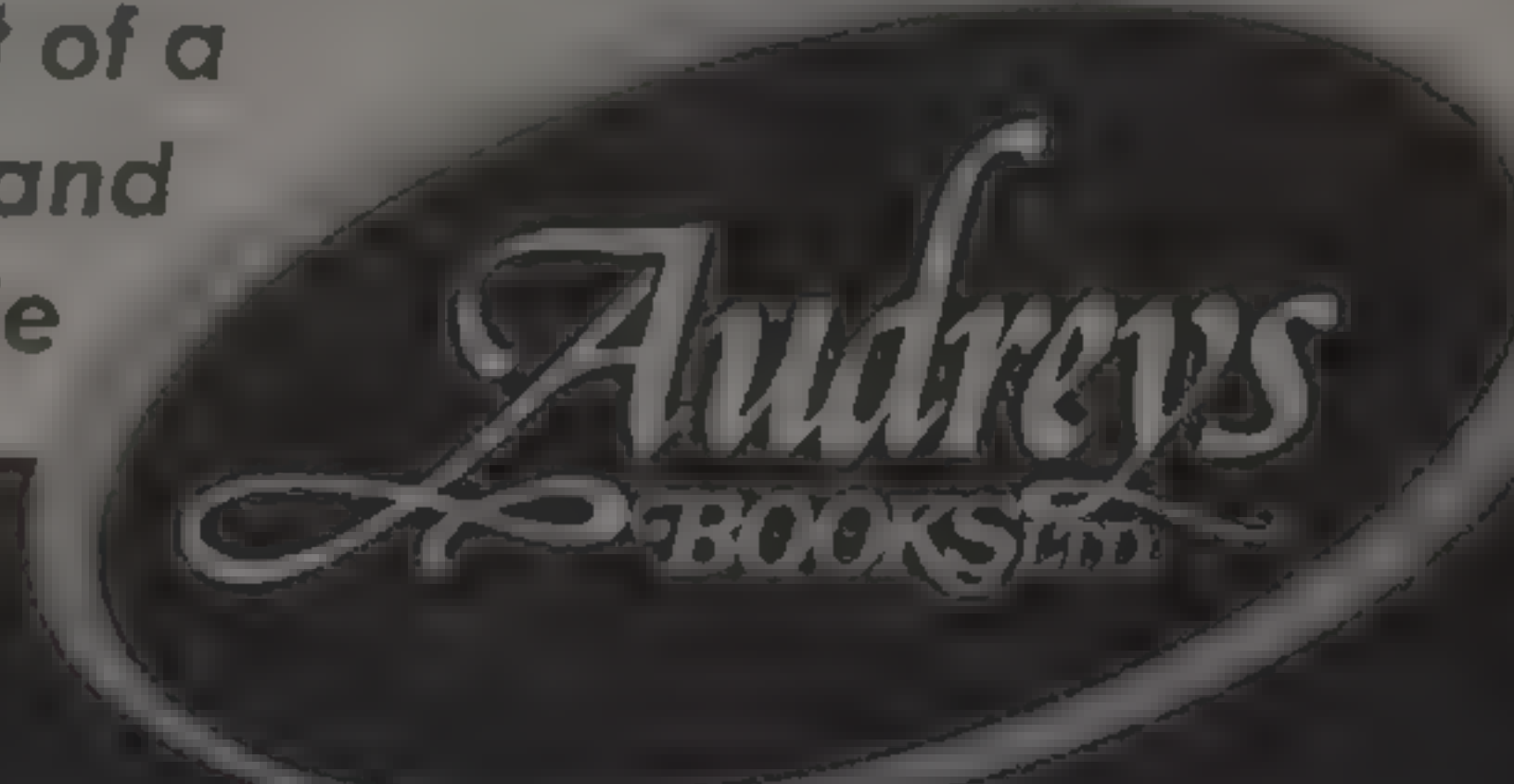


Globe & Mail columnist
Roy MacGregor
discusses his new book, *Canadians: A Portrait of a Country and Its People*

Monday
April 30
7:30 pm

Local author
Fil Fraser
launches his newest book, *Running Uphill: The Fast, Short Life of Harry Jerome*

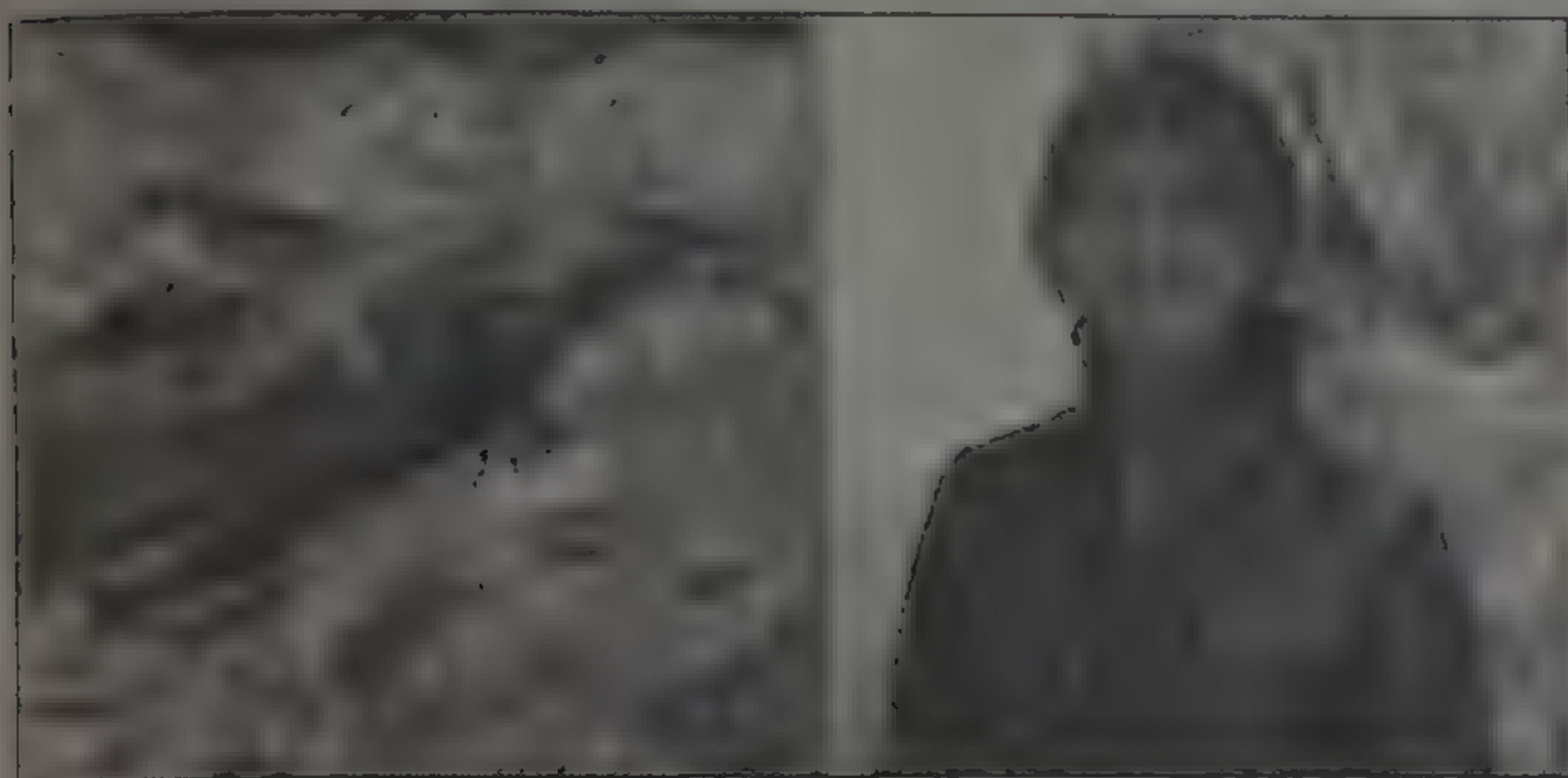
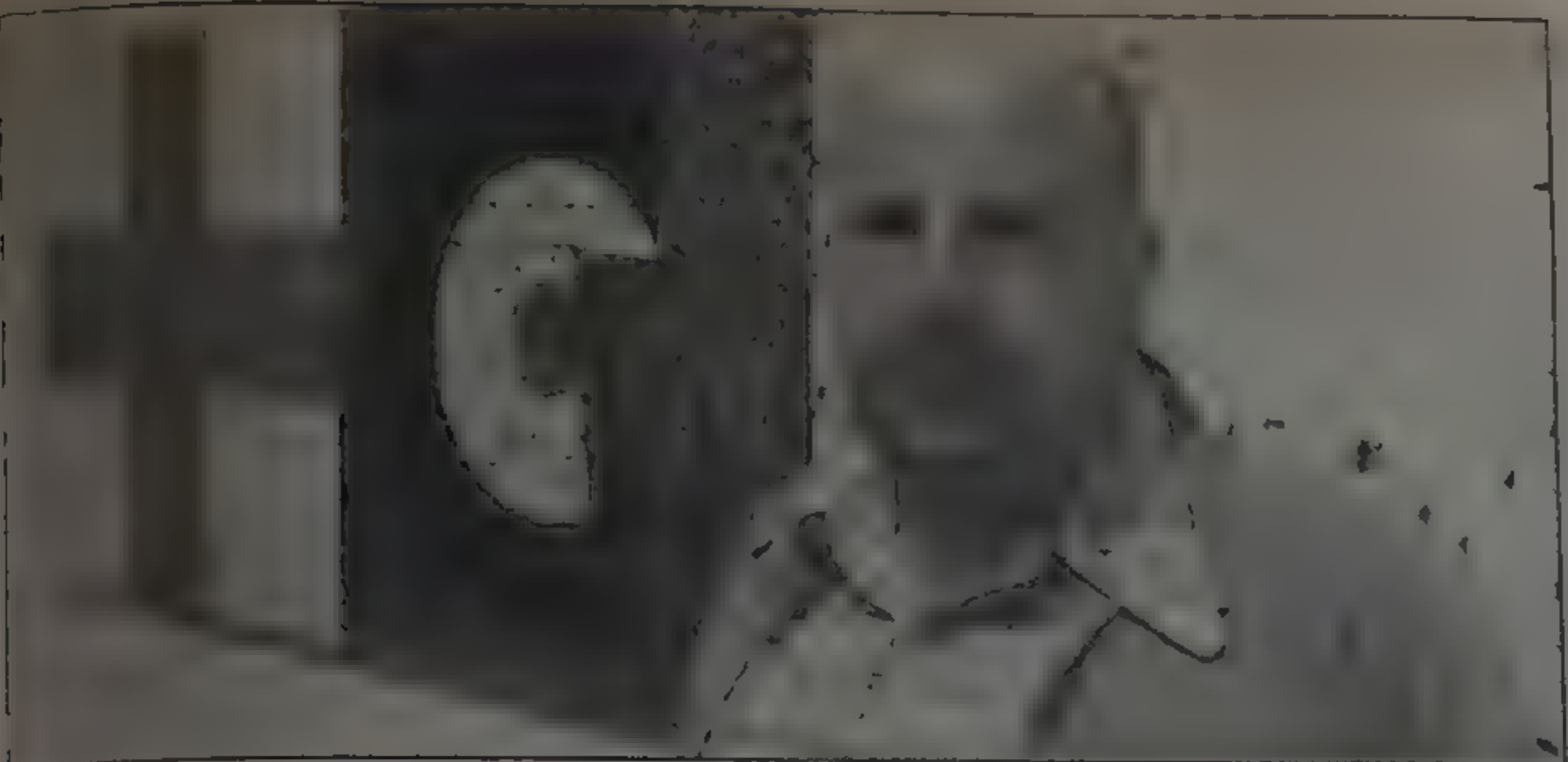
Thursday
May 3
7:30 pm



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thin pipe framing a massive swath of space. Like Jupiter leached of vitality and dislodged from the heavens, a yoga ball-sized terracotta sphere sits on one side of the divide, while a disc of the same diameter lies kitty-corner on the opposite side. The pockmarked floor visually connects it to Daryl Rydman's *Four Entries*. With circular forms Barbara Astman's *Home to linoleum choices*, *mothers kitchen*, and the gaping maws of

shrunk and distressed office lady wool skirts Aganetha Dyck's *Skirt Issue* clustering imploringly are at once savage, touching and funny. Allen Ball's thrilling juxtapositions in *Songs of Innocence* (depth/flatness, design/art, representation/abstraction) is the most current generation of Greenberg's piped concept.

Such a Greenbergian offering deserves a Greenbergian response. This was that. ▼

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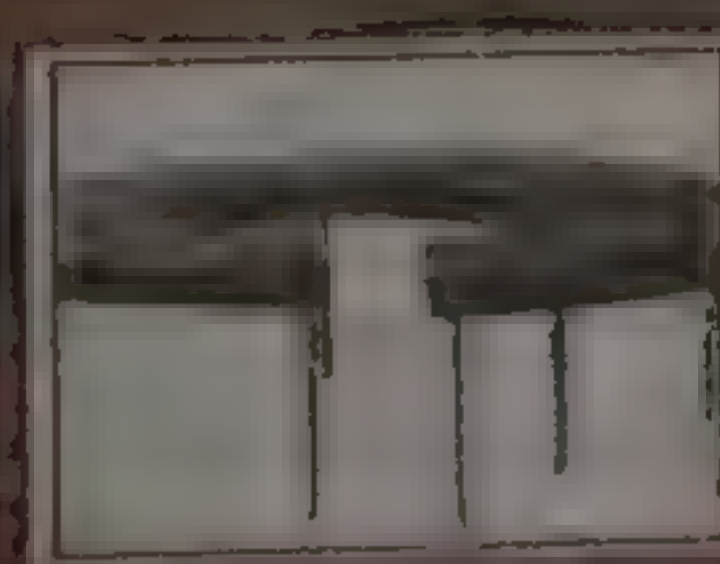
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Lighting Designer: Scott Peters

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DANCE

FILE ZERO DANCE-WATERS EDGE PCL Theatre TransAlta
100, 10230 Jasper Ave (420-1757) • Featuring dancers: Gerry
Thompson, with musicians Dun Ross and
Tim Folkmann, with a different open-
ing act • Apr. 11-21 (8pm) • \$15 at TIX on the Square

PEORO GUASP SPANISH FLAMENCO DANCERS Stanley A.
Churchill Sq (496-7030) • Our Lady of
Guadalupe Show • Sun, Apr. 29 (4pm) •
Admission: \$10, the Hispanic Catholic Church of
Guadalupe

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) •
Open Tue-Sat 10am-5pm • **GOING WITH THE FLOW**
Paintings by Jerry Heine • Until Apr. 26

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611)
• Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:**
Sculpture: Fun and fabulous teapots and tea-sets; until July 14
• **Discovery Gallery: THE NAKED TRUTH:** Artworks by
Lester Boly, until May 26

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230
Jasper Ave • **CHINA SENSATION:** New Art from Chengdu; until
June 10 • **FLAT** An exhibition featuring artworks by nine
Edmonton artists; until May 27 • **UNFLAT:** David Cantine; until
June 10 • **ART OUTDOORS:** featuring the ten original works of art
displayed in the Art Outdoors billboards; until May 27 •
FLUTE Featured artworks by Franklin Carmichael,
Ar Jackson, Tom Thomson, Frederick Varley, JEH
McNair, Cornelius Krieghoff, Lawren Harris, Ansel Adams,
Maurice Bales, Marion Nicoll, and many more; until June 10

ARTSHAB STUDIO GALLERY 10220-105 St (439-9532) •
Open every Thu (5-8pm) • **CATFIGHT:** Six emerging artists
investigate female-on-female aggression • **MORE NEW**
Artworks by ArtsHab residents • Until Apr. 26

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-
3477) • **BETWEEN DREAM AND REALITY:** Artworks by Léonie
Paolo, Roma Newcombe, Pauline Ulliac, Monika Dery and
Gisèle Grégoire • Until Apr. 25

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) •
Open Tue-Sat 9:30-5:30pm • **LUX ETERNA:** Watercolour still
lives by Susan Finkbeiner • Until Apr. 21

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Story
Rd (462-1421) • Open Tue by appointment; Wed-Fri
10am-5pm; Sat 11am-4pm, closed long weekends • **COL-
LAGE** New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension
Bldg (462-112 St (492-0166) • Open: Mon-Thu 8:30am-
5pm; Fri 10am-4pm, Sat 9am-noon • **BUILDING BOD-
IES** • **Building** Figurative artworks • Until Apr. 25

FAB GALLERY Rm 11 Fine Arts Bldg, 112 St, 89 Ave (492-
0491) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **AMALGAM:** A
collection of Fine Arts Grad Show • Apr. 24-May 5 • Opening
reception: Thu, Apr. 26 (7-10pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Open.
Mon-Sat 10am-5pm • **TATTOO FLASH:** Artworks by Cornelia
Boly • Until Apr. 28

GALLERY AT MILNER-STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-5pm; Sat
10am-5pm • **SHOW OFF:** Teen artworks • Until Apr. 30

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri
10am-5pm, Sat 12-4pm • **FAMILIAR TERRITORY:** Drawing instal-
lation by Lois Schlar; until May 12 • **Front Room: ROOTED IN:**
Large-scale charcoal drawings and small black and white line
drawings of plant roots by Erin Schwab; until May 12

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave
(433-5282) • Open: Mon-Fri 9am-4pm • **ORIGINAL DIGITAL FINE
ARTS:** Computer paintings by Ansgard Thomson • Until May 3

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) Open
Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Paintings by
Raymond Chow; photos by Con Boland; serigraphs by Norval
Morrisseau and George Weber • Through April • **(SOUTH)**
1711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-
5pm • Serigraphs by George Weber, paintings by Don Sharpe,
Jenna Steben and Carol Hama Chang; pottery by Jim Speers
and Helena Ball • Through April

LOFT GALLERY AJ Ottewill Arts Centre, Red Barn, 590
Roadman Pkwy, Sherwood Park (467-4481) • Open Sat 10am-
5pm • **TIME FOR CHANGE:** Artworks by Jane
Muir, Sonia Marinak, Anne McCartney, Diana
Lund, and M. Amund • Opening on Apr. 26

MACMILLAN GALLERY U of A Hospital, 8440-112 St (407-
0491) • Open Mon-Fri 10am-5pm • **A CONSERVATION POR-
TRAIT:** **HABITATS AND SPECIES.** Multi-media art-
works by landscape artist and fauna by Cindy Barrett and
M. Amund • Until May 27

MEFAG 4151 St. Mary Pl (363-2771) • Open Mon-Sat
10am-6pm • New paintings by Dennis Brown,
and opening reception: Sun, Apr. 22 • The Dining
Room Artworks by Dawn Kishinsky; until May 10

MULTICULTURAL HERITAGE CENTRE 5411-51 St, Stony Plain
• Open daily 11:30am-4pm • **SASSY LADIES:** A dis-
cussion of the "sassy" side of women including a revealing
documentary from the early years • Until May 28

NINA MAGNETTY CENTRE FOR THE ARTS Stollery Gallery,
414 7611 • Open Mon-Fri 10am-2pm, Tue/Thu
10am-5pm • **ART IS THE HEART OF COMMUNITY**
and art on in support of Edmonton Public Schools City
of Edmonton Project featuring professional jewellers, potters
and artists • Apr. 20-21 (Fri 3-7pm, Sat 11am-4pm)

PETER ROBERTSON GALLERY 10183 112 St (452-0286) •
Open Tue-Sat 10am-5:30pm, Thu 10am-8pm • **FLIGHT:** Recent
concrete and steel sculptures by Susan Owen Kagan

• Apr. 19-May 2 • Opening reception: Sun, Apr. 19 (7-9pm)
artist in attendance

PROVINCIAL PUBLIC ART GALLERY 19 Perron Street, St. John's
(812-4310) • Open Tue-Sat (10am-5pm) • Thu, 10am-8pm •
SEEING FREE: Artworks by artist Jean-Marc Matteau,
Louis O'Cooley, Ulrike Rosier, until Apr. 24 • **Contemporary poetry**
art and music; Apr. 19 (6:30-8pm) • **ArtVentures: Poets, signs**
and **Patterns;** Apr. 21 (1-4pm), for children 6-12; \$5/child •
Drop-in for the artist at heart: Apr. 19 (7-9pm)

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd (427-
1750) • Open: Tue-Sat, Wed 9am-4:30pm • **THE GREAT
WESTERN GARMENT COMPANY** Founded in 1911 and now
owned by Levi Strauss and Co (Canada) Inc, the history of
garment workers offers a glimpse of the history of all working
people in this city. Exhibit features information panels, photo-
graphs and clothing • Until Apr. 27

ROYAL ALBERTA MUSEUM 12845-102 Ave • **COOL AND
COLLECTED:** See the unseen from the Museum's collections,
until July 2 • **GALEN ROWELL-A RETROSPECTIVE:** Landscape
photographs, until July 2 • **PROJECT RENEWAL:** a glimpse of
the Museum's redevelopment plans; until July 2 • **National
Geographic Film Series:** Museum Theatre; *Surviving Everest:
First Hand Accounts*, Sat, Apr. 21 (1-1:30pm), free • **Edmonton
Neuro Club:** Museum Theatre; Monthly meeting featuring
The Ivory Billed Woodpecker, *The Enigma*, *The Reality*, and the
Prospects for its Survival, lecture by Dr. Jim Butler; Fri, Apr. 20
(7pm); admission by donation

ST. ALBERT PLACE LOBBY 5 St. Anne Street, St. Albert •
Spring art exhibition celebrating the 20th anniversary of the St.
Albert Painters Guild • Apr. 27-29 (Fri 10am-10pm, Sat 10am-
5pm; Sun 10am-4pm) • Opening Reception: Fri, Apr. 27 (7-10pm)

SCOTT GALLERY 10411-124 St (488-3519) • Open Tue-Sat
10am-5pm • **ELEMENTS:** Abstractions by Mananne Watchel •
Until May 1

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-
5pm • **INVENTIONS AND UNCOMMON PLACES:** Printworks by
Jörg Rothenpieler • Apr. 19-June 2 • Opening reception: Apr.
19 (7-9pm)

SPOT LIGHT GALLERY 107, 25 Chisholm Ave, St. Albert (419-
2055) • **THE MONA LISA SHOW:** Featuring interpretations of the
Mona Lisa to celebrate DaVinci's 555th birthday. Curated by
Laura Watmough. Proceeds going to the Arts and Medicine
Program at the Cross Cancer Institute • Until May 15

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (962-
9664) • **WAX FACTOR: THE BEAUTY OF BATIK** Artworks by
Monika Dery • Until Apr. 21

STANLEY A. MILNER LIBRARY Edmonton Room (downstairs),
7 Sir Winston Churchill Sq • Open: Mon-Sat 11am-5pm, Sun 1-
5pm • **COMMON GROUND:** Artworks by the Alberta Society of
Artists and the MSA • Apr. 29-May 12 • Opening reception: Sun,
Apr. 29 (1:30pm)

TELLUS WORLD OF SCIENCE 11211-142 St (452-9100/451-
3344) • **Explorer Gallery: LEGO® Secrets of the Pharaohs** •
Until May 6

TU GALLERY 10718-124 St (452-9664) • **EXPOSURE:** Featuring
the 2007 NAIT Photography Technology Grads artworks • Apr.
26-May 19 • Opening gala evening: Apr. 26 (7pm)

URBAN ROOTS SALON AND GALLERY 10418-82 Ave behind
Sapphires (438-7978) • **FREE PLAY:** Artworks by Stuart Ballah,
Don Charest, Shawn Cunningham, Steph Jonsson, Ritchie
Velthuis, and Patty Vest • Until April 28

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-
1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **CONSTELLA-
TION:** Artworks by Emanuele Bara; **ROOTS:** Artworks by Teresa
Halkow • Until May 12

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave (432-7357)
• Art in the Lobby: Pen and ink drawings by Sharon
Fitzsimmons, in conjunction with *Antony and Cleopatra* • Until
May 2, viewing one hour before curtain

WEST END GALLERY 12308 Jasper Ave (488-4892) • Paintings
by Richard Cole

THE WORKS 10225-100 Ave, Suite 200 (497-4322) • Mon-Fri
11:30am-5pm • **DESIGN STUDIES GRAD SHOW** • Apr. 23-27

THE WORKS FESTIVAL Suite 200, 10225-100 Ave, www.the-
works.ab.ca

LITERARY

ACQUIRED TASTE TEA COMPANY 12323-102 Ave •
YouthWrite Fundraiser featuring Gary William Raspberry (CD
launch) and silent auction • Fri, Apr. 20 (7:30pm door, 8pm
concert) • \$15

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Catherine
Bush (U of A writer-in-residence) shares stories of a writer's life,
Thu, Apr. 19 (7:30pm) • Release of *Beyond the Horizon: The
Great Race to Finish the First Human-Powered Circumnavigation
of the Planet* by Colin Angus; Apr. 24 (7:30pm)

BLUE CHAIN CAFÉ 9624-76 Ave (469-8755) • Story Slam: An
opportunity for writers to share their work, explore their talents
and show off • Third Wed each month • \$5 (donation)

CITY ARTS CENTRE 10943-84 Ave (433-2932) • T.A.L.E.S. monthly
Storytelling Circle: Tell stories or come to listen • Second Fri of
each month (8-10pm) until June • \$3 (first time free)

KASSAB LOUNGE Basement of Yianni's Taverna, 10444 Whyte
Ave (914-8620) • *Rapture* Open stage poetry with the Raving
Poets band every Wed (sign-up 7:30pm, show 8pm) until May 30

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and
performance art open stage hosted by the Naked Eclectic
Electric Orchestra • Every Thu (8pm)

THE PORTAL GALLERY 9414-91 St (702-7522) • Open Mon-
Wed 12-5pm, Thu-Fri 12-8pm, Sat 12-7pm • Contemporary,
figurative and landscape paintings • Through April

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • Story
Café T.A.L.E.S. • First Thu of each month, through to June (7-
9pm) • \$5 cover

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq •
Multi-disciplines and Multimedia: Writers Guild of Alberta
panel discussion with Morningstar Mercredi, Conni Massari,
and Rob Bartel • Free (WGA member/\$5 (non-member)) •
Wed, Apr. 25 (7pm)

TRANSALTA ARTS BARN 10330-84 Ave (481-8400) •
Creation Stories of the World featuring dancing, music, drum-
ming, and storytelling • Apr. 28 (7pm), Apr. 29 (2pm and 7pm)
• \$15/\$50 (family/friend, two adults, two children under 13)
available at TIX on the Square

UNIVERSITY OF ALBERTA Education Building South, Rm 122
(458-4662) • Write Ont 85 Years Strong: Canadian Authors
Association annual general meeting featuring speaker Chris
Banks, *This Ink Painting of Wind Who Hears It Poetry and
Finding One's Audience*, Writers Circle, with Margaret
Macpherson before the meeting (7pm), Friday, April 27 (8pm),
free (first time guest/member/\$10 (non-member)) • *Something
is Down There and You Want It Told*, poetry and voice work-

shop; Sat, Apr. 20 (8:30-4pm); \$30 (member/\$60 (non-member))

UNIVERSITY OF ALBERTA Lister Conference Centre, www.get-
publishing.ca • Get Publishing Conference featuring presentations
and workshops with authors, editors and publishers • Apr. 27-28

ZEIDLER HALL Citadel Theatre, 9828 101A Ave •
Younis: A Play About a Play A documentary short film
celebrating the Writers Guild of Alberta's summer camp for
young writers. Directed and edited by Edmonton filmmaker
Geoff McMaster • Thu, Apr. 19 (7pm) • Free

LOVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) •
Thu (8:30pm), \$11; Fri (8:30pm), \$20; Sat (8pm), \$20; Sat
(10:30pm), \$20 • Every Wed (8:30pm): Wacky Wednesday; \$5 •
Left Slaying: Apr. 19-21 • Matt Disero, Apr. 26-28

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (463-
5993) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and
10:30pm, Sun 8pm • Special concert presentation: Rocky Laporte
Lars Callieou, and Chris Nannarone; until Apr. 22 • Hit or Miss
Mondays: Mon, Apr. 23 • Alternative Comedy Night: Tue, Apr. 24
• Special concert featuring Rick Branson with Paul Brown, and
Shawn Gramiak; Apr. 25-29 • Hit or Miss Mondays: Mon, Apr. 30

NEW CITY LUKWID LOUNGE • Comedy Night: The first Tue
each month, no minors; 7pm (door), 9pm (show) • \$5

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122) •
Wednesday Night Live: Open stage for comedy, and music
(7pm set-up/sound check, 8-10pm show)

WINSPEAR CENTRE Sir Winston Churchill Sq • The
Smothers Brothers • Apr. 23 (8pm) • Tickets available at
Winspear box office

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-
9857) • Open: Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun
Industry Night; \$10 • Wednesday Crash and Burn: Sean
Lacomber • Chris Quigley, Casey Corbin and Dana Alexander;
Apr. 19-21 • Shaun Majumder; May 3-5

THEATRE

ANTONY AND CLEOPATRA Walterdale Playhouse, 10322-83
Ave (439-2845) • At the height of the greatest empire in history,
one man has the power to rule the world. The only thing standing
between him and his destiny is his love for a queen named
Cleopatra • Until Apr. 21 (8pm) • \$12-\$16 at TIX on the Square

CLOSER AND CLOSER APART Roxxy Theatre, 10708-124 St
(420-1757) • Theatre Network • By Eugene Stuckland, Joe, a
celebrated architect, can't remember things the way he used to.
His daughter and his son must decide how to help their
father—a man too proud to confront his own illness • Apr. 19-
May 6 • Sun-Thu: \$23 (adult)/\$18 (student/senior); Fri-Sat
\$25 (adult)/\$19 (student/senior); Apr. 24, Two-for \$24 at Roxxy
Theatre, TIX on the Square (except Two-for-\$24) • Talk-back to
discuss the myths and realities of Alzheimers with Dr. Peter
McCracken, after the Sun, Apr. 29 matinee show

DIE-NASTY Verscona Theatre, 10329-83 Ave (448-0695) • A
hilarious, live, improvised soap opera • Every Mon to the end
of May • Tickets available at the door (7pm)

DRAMA FEST 2007 Eastglen High School, Majestic Theatre,
11430 68 St (408-9800 ext. 2154) • One-Act Play Festival • Apr.
25-26 (12:30pm and 6:30pm); Apr. 27 (12:30pm)

DEADLY ARTS: SHADOW THEATRE 10322-83 Ave (434-5564/420-1757) • By David Belk, presented by Shadow
Theatre • Two lonely hearts meet at an old time repertory cinema
The play follows the growth of their relationship as they watch old
movies, eat popcorn and fall in love • Apr. 26-May 13 • Tickets
available at Shadow Theatre, TIX on the Square

FAT PIG Third Space, 11518-103 St (471-1586/420-1757) • By
Neil LaBute, presented by Northern Light • The story of the
romance between Tom, a nice guy with a mediocre personality
and Helen, vivacious, confident, bracingly funny and very very fat
• Apr. 27-May 6 (8pm) • \$20 (opening night)/\$18 (adult)/\$15
(student/senior) available at Northern Light Theatre's box office,
TIX on the Square, Tue. Two-for-one, Wed. Pay-What-You-Can

FOOTLIGHTS ON FASHION Walterdale Playhouse, 10322-83 Ave
(420-1757) • Apr. 28 (8pm), Apr. 29 (2pm) • \$40 at TIX on the
Square

FORT MAC La Cité Francophone, 8627 rue Marie-Anne-
Gaboury, 91 St (469-8400/420-1757) • Presented by
L'Unité, by Marc Prescott, directed by Daniel Courroyer • A
contemporary story, inspired by Albertan realities—newly
wealthy people and social gaps arising from this situation •
Until Apr. 22, Thu-Sat (8pm); Apr. 22 (2pm) • \$23 (adult)/\$15
(student) at TIX on the Square, La Librairie Le Carrefour, door

GENTLEMEN PREFER BLONDES Mayfield Dinner Theatre (1-
800-661-9804) • A funny, classy, sexy musical with music by Jule
Styne and lyrics by Leo Robin. Lorelei Lee, a gold-digging blonde
bombshell, and her street-wise showgirl friend Dorothy Shaw,
take a vacation cruise through Europe • Apr. 20-June 24

GRANNY GHOST WHISPERER Jubilations Dinner Theatre,
8882-170 Street, WEM (484-2424) • Until June 3

OH SUSANNAI Verscona Theatre, 10329-83 Ave (433-3399) •
Euro-style variety spectacle hosted by international glamour-
gal Susanna Patchouli and her co-host Eros, God of Love •
Sat, Apr. 28 (11pm) • Tickets at the door

OLIVER! Citadel Shochor Theatre, 9828 101A Ave (425-1820) •
Musical by Lionel Bart, based on the story *Oliver Twist* by
Charles Dickens • Orphaned, and forced to live in a brutal
workhouse, young Oliver wants more than the pitiable hand
dealt him by fate. Sold to the local undertaker, he escapes into
the seamy underworld of Victorian London where he falls in
with a gang of child pickpockets • Apr. 28-June 3 • Tickets
available at the Citadel Theatre box office

PENELOPE VS. THE ALIENS Citadel Rice Theatre, 9828-101 A
Ave (425-1820/425-2127) • By Chris Bullough and Jared
Matzenaga-Tumbull, directed by Tracy Carroll. When Aliens arrive
on Earth, Penelope, who is usually afraid of everything must con-
front her fears to save her parents, and quite possibly to save the
world • Apr. 23-May 6 • Tickets available at the Citadel Theatre
box office

PLAYWRIGHTS UNIT Studio B in the TransAlta Arts Barns,
10330-84 Ave • Workshop West Theatre is featuring excerpts of
works-in-progress by playwrights Jason Carrow, Katherine Koller,
Nicole Moeller, Mark Stubblings and Catherine Walsh • Wed, Apr.
25 (7:30pm) until the last Wed evening of each month until June •
Pay what you will

TATTERCOATS Teen Theatre for Young People, TransAlta Arts
Barns Westbury Theatre, 10330-84 Ave (481-8400) • A traditional
English tale produced by Multistory Theatre (England) about a
young girl who lives with her aged grandfather in a castle on an
island surrounded by the sea • Until Apr. 22, Sat-Sun mat (2pm),
Fri night (7pm) • \$16 (adult)/\$13 (student/senior)/\$11 (child)

Megatunes

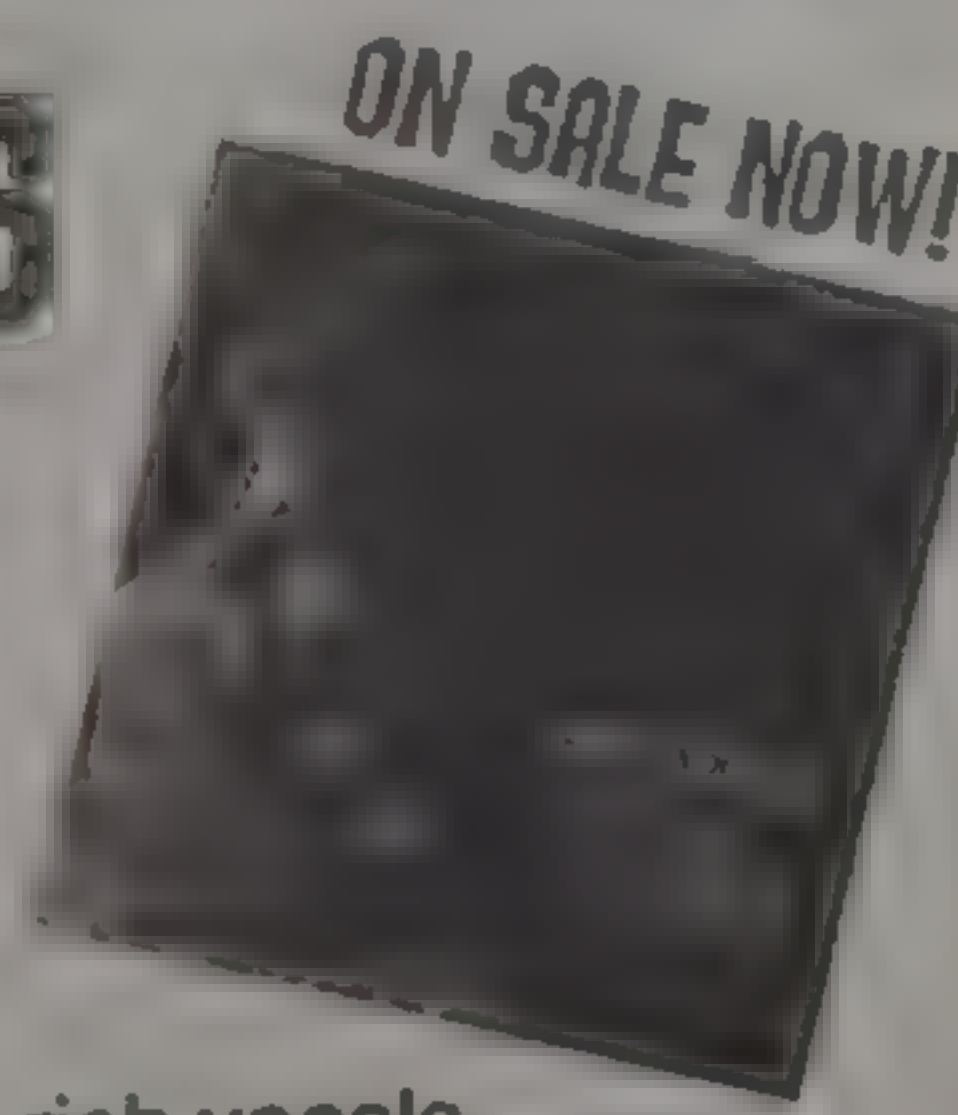
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1. Arcade Fire – Neon Bible (merge)
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3. Grinderman – Grinderman (anti)
4. Ry Cooder – My Name Is Buddy (nonesuch)
5. Peter Bjorn And John – Writers Block (almost gold)
6. VNV Nation – Judgement (metropolis)
7. Tom Waits – Orphans (anti)
8. Kings Of Leon – Because Of The Times (rca)
9. Lucinda Williams – West (lost highway)
10. Neil Young – Live At Massey Hall 1971 (reprise)
11. The Shins – Wincing The Night Away (sub pop)
12. !!! – Myth Takes (warp)
13. Ruthie Foster – The Phenomenal (blue com)
14. Bill Bourne – Boon Tang (cordova bay)
15. The Good The Bad & The Queen - Self-titled (parlophone)
16. You Say Party We Say Die – Lose All Time (paperbag)
17. LCD Soundsystem – Sound Of Silver (dfa)
18. Cara Luft – The Light Fantastic (blue case)
19. Bright Eyes – Cassadaga (saddle creek)
20. Big Buisness – Here Come The Waterworks (hydra head)
21. Antibalas – Security (anti)
22. Rickie Lee Jones – The Sermon On Exposition Boulevard (new west)
23. Of Montreal – Hissing Fauns, Are You The Destroyer (polyvinyl)
24. E-P – I'll Sleep When You're Dead (def jux)
25. Dying Fetus – War Of Attrition (relapse)
26. Highwater Jug Band – S/T (hoodoo)
27. The Decemberists – The Crane Wife (capitol)
28. Clutch – From Beale Street To Oblivion (drt)
29. Harry Manx & Kevin Breit – In Good We Trust (story plain)
30. Explosions In The Sky – All Of A Sudden I Miss Everyone (tr)

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Kid's films offer up welcome lessons for any age

BRIAN GIBSON / brian@vnewweekly.com

Children's films can be as tricky and sticky a label as children's fiction, especially since they're all made by adults. In a world where we're talked down to by the biggest bullies in the political playground, force-fed soundbites instead of news, and pacified by commercials, most of us over 10 these days are still strangely anxious about being infantilized. So boy-wizard books are released with adult covers and films that focus on kids are often left on the sidelines, rarely picked for the big-league team.

As the feature film in one section of Metro Cinema's **Children's Film Festival**, Vinod Ganatra's *Heda Hoda* (its English title is *The Blind Camel*), set in Drang, a village near the Pakistan-India border, offers a ragged skirmish about readjusting narrow perspectives; its animated accompaniment, *The Danish Poet* is a much more memorable movie.

Sonu (Gaurav Chawda), hanging from a tire outside his village, sees the world from an upside-down point of view, as he explains in his Bollywood-style song (*Heda Hoda* translates as "Here-There"). His sister Laxmi (Gouri Vaidya)—who remains a disappointingly dutiful, smiling and nearly invisible assistant throughout—warns him to stand up straight, but it's when Sonu is again wrong way up, holding his toes at school, that he sees the blackboard eraser he's being punished for misplacing. And when Sonu is entrusted with his father Valji's three camels only to let them wander

KIDZIES

FRI APR 20 7:30 PM & 9 PM
HEDA HODA
DIRECTED BY VINOD GANATRA
WRITTEN BY GANATRA, AJIT DUARA, DHIRUBEN
DOLAL & KRODINORA JASKAS
STARRING GAURAV CHAWDA & GOURI VAIDYA
THE DANISH POET
WRITTEN & DIRECTED BY TORILL KOVE
NARRATED BY LIV ULLMANN
METRO CINEMA \$10

across the border to Pakistan, he helps his father, friends and some of the village elders see their partitioned world a little bit differently.

Heda Hoda is a bouncy, bright film in the tradition of Bollywood comedy, with Sonu as a jolly mini-buffoon with naïve pluck. His father alternates between indulging and threatening him, but the family's laughing over the traditional child-thrashing that Valji continues with his son isn't bound to translate too well. Sonu's and his pals' capturing of a banished villager who's threatening vengeance is rather ominously not resolved in the movie, while the most villainous, scheming figure is a Pakistani who isn't entirely counter-balanced by kind brother-in-law Razak.

The Muslim country next door is left a bit shadowy and strange, while Razak isn't particularly altruistic—he mainly wants to return the camels out of his devotion to Allah, a belief in kindness coming back to his children, and because his wife has a relative in Drang. Yet the film's conclusion, where the children question the naturalness of borders and the barriers of



bureaucracy—"I think they're complicating a very simple thing"—is stirring.

PERSPECTIVE IS REDRAWN in swirling, turning lines in Torill Kove's Oscar-winning NFB animated short *The Danish Poet*. This wryly comic take on personal history (Kove's previous was *My Grandmother Ironed the King's Shirts*), narrated by Bergman actress Liv Ullmann, zooms in from musings on the cosmic turnings of fate, birth and chance to the sharp corners of the Copenhagen streets and the rolling, looping hills of the Norwegian

countryside.

Starting with a Danish poet (with beret and a curtain of brown hair), then through his Freudian cigar-smoking psychiatrist, Nobel-winning epic novelist Sigrid Undset, a cattle ramp and a Norwegian woman's Rapunzel-like red hair, the narrator explains, in a part fairytale, part shaggy-dog story, how he came to be.

This short transcends mere quirkiness, not only with its flowing art and vivid pastel colours but also with its fate-filled deadpan humour and subtle flourishes. A book, *Scandinavian Confusion*, gently mocks the apparent dif-

ferences between Danes, Norwegians and Swedes. And there's a repeated visual gag involving two types of people on the ferry between Copenhagen and Oslo: silly-walking drunks or serious hikers tipped over the other way by their backpacks. Other animals take their turns in the background, from cows slipping down ramps to cats climbing walls to catch flies. Even dogs become star-crossed lovers in this romance.

Time and chance don't just revolve around we humans, Kove deftly suggests, a welcome lesson and important reminder for any age. ♥

Archives unearths the staid and swinging '60s in ModTV

CAROLYN NIKODYM / carolyn@vnewweekly.com

When I was in high school, history seemed unbearably boring. Splayed out chronologically as it was, I couldn't understand how all we could report from 100 years ago, 500 years ago or 1 000 years ago was a steady stream of conflicts

The nuances escaped me until I had a bit of context myself (read age and ostensibly maturity). The compilers of *ModTV* at the Provincial Archives seem to recognize this in all of us because they begin the program with news footage from Canmore and Banff back in the mining days

It seems that back in 1969, Canmore Mines was experiencing a labour shortage and was putting the call out there to Maritimers to remedy the dearth of coal miners in Alberta Sound familiar? Today there are simi-

OL' ALBERTA

FRI APR 20 (7:30 PM & 9 PM)
MOD TV: PROVINCIAL ARCHIVES OF ALBERTA'S 22 ANNUAL FILM NIGHT
WITH LIVE MUSICIANS WILFRED KOZUB, JAMIE PHILP
METRO CINEMA \$10

lar campaigns, like CanWest's *Move West* magazine that is inserted in newspapers across the Maritimes.

This news bit is part of a news montage that opens *ModTV*, where we also find out about Calgary and Banff's bid for the 1968 Olympics and see excerpts of the 1967 provincial election campaigns

Part of what makes the whole collection interesting—and unnerving—is seeing the ways in which immigrants and women are portrayed.

When I watched Jane Field, a commercial helicopter pilot in 1969, I felt

a mix of admiration and disgust. It couldn't have been easy pursuing that kind of career for a woman back then. But I also saw how little things have changed—even today, journalists routinely ask women "what it feels like to be a woman carpenter/ musician / soldier ... " And while the footage played on Field's femaleness a little more than it might today, her experience was really no different from what any woman in an "unconventional" field might get.

Another wonderful segment is the story of Edmonton told from the point of view of the Hotel MacDonald—completed by the narrator speaking with a Scottish accent. Funny and irreverent, "A City's Story" also marks itself with its honesty—especially when describing the inner city close by.

Not being a born-and-bred Albertan, some of the footage, especially



the political, was lost on me. I certainly understood that I was watching, say, a pro-Grant Notley rally or a cam-

paign ad for the Social Credit party, however, and I quite enjoyed seeing Tommy Douglas deliver a wonderful self-effacing address.

Culled from the CBC's film vaults the footage in *ModTV* is an interesting look at Edmonton's '60s past. Any academic or amateur Alberta historian will find a lot to enjoy here. My only complaint, and a more subjective one at that, is that the collection was put together with historical value in mind over any kind of artistic merit. While it's commendable to show the entire promotional movie on Swift's Premium, I personally didn't need to see all 15 minutes of it.

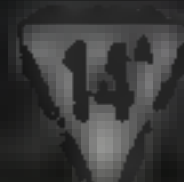
That said, however, the screening will undoubtedly be moved along by the presence of live musicians Wilfred Kozub and Jamie Philp. They should make the footage of the teen dance at Fort Mac pop. Little did those teenagers know, eh? ♥

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FRACTURE

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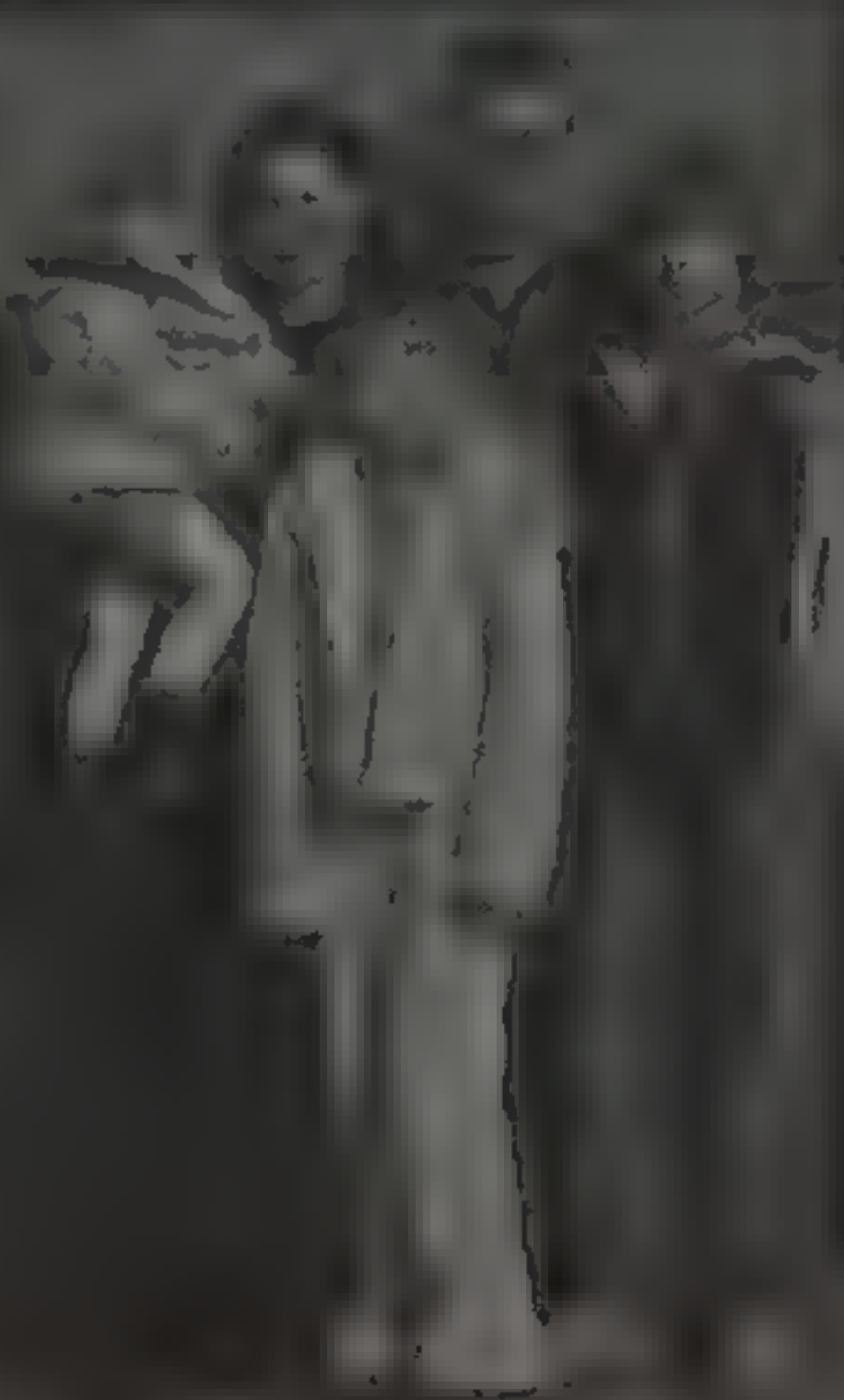
STARTS FRIDAY! CHECK THEATRE DIRECTORY FOR SHOWTIMES * DIGITAL SOUND

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Geoff Pevere, Toronto Star

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 THE MOSS FAMILY CALLS IT HOME.

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SIMON PEGG NICK FROST

HOT FUZZ

Check out Edgar Wright, Simon Pegg and Nick Frost's blog at www.10inthefuzz.com

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Hot Fuzz leads with a massive irony fist

JONATHAN BUSCH / jonathan@vnewweekly.com

I WAS NOT QUITE sure about the sixth or seventh time I watched Jean-Luc Godard's *Breathless* that I finally let go of some of my pretensions to enjoy the narrative action. Since then, I've learned to relax and embody a different form of viewership, one that discovers the conventions of a genre through a more genuine engagement with them.

THIS ROCKS

Seriously, I'm going somewhere with this. Perhaps the most admirable quality of *Hot Fuzz*, director Edgar Wright and screenwriter/star Simon Pegg's latest irony-fest since *Shaun of the Dead*, is translating this dual sensibility of criticism and ecstatic passivity to the experience of the narrative. Surprisingly, it goes a long way.

Sergeant Nicholas Angel (Pegg, looking rather handsome in his policeman gear) is "promoted," to his disappointment, from the bustling streets of London to the wee village of Sandford. A once well-trained and accomplished cop, Angel finds his new position lacklustre and unfulfilling, all the while being patronized by his wide-eyed sidekick Danny Butterman (Nick Frost). At first, it's much too simple of a duty for Angel, until he suspects foul play in a number of the town's accidents. Suddenly, Angel is

COMEDY

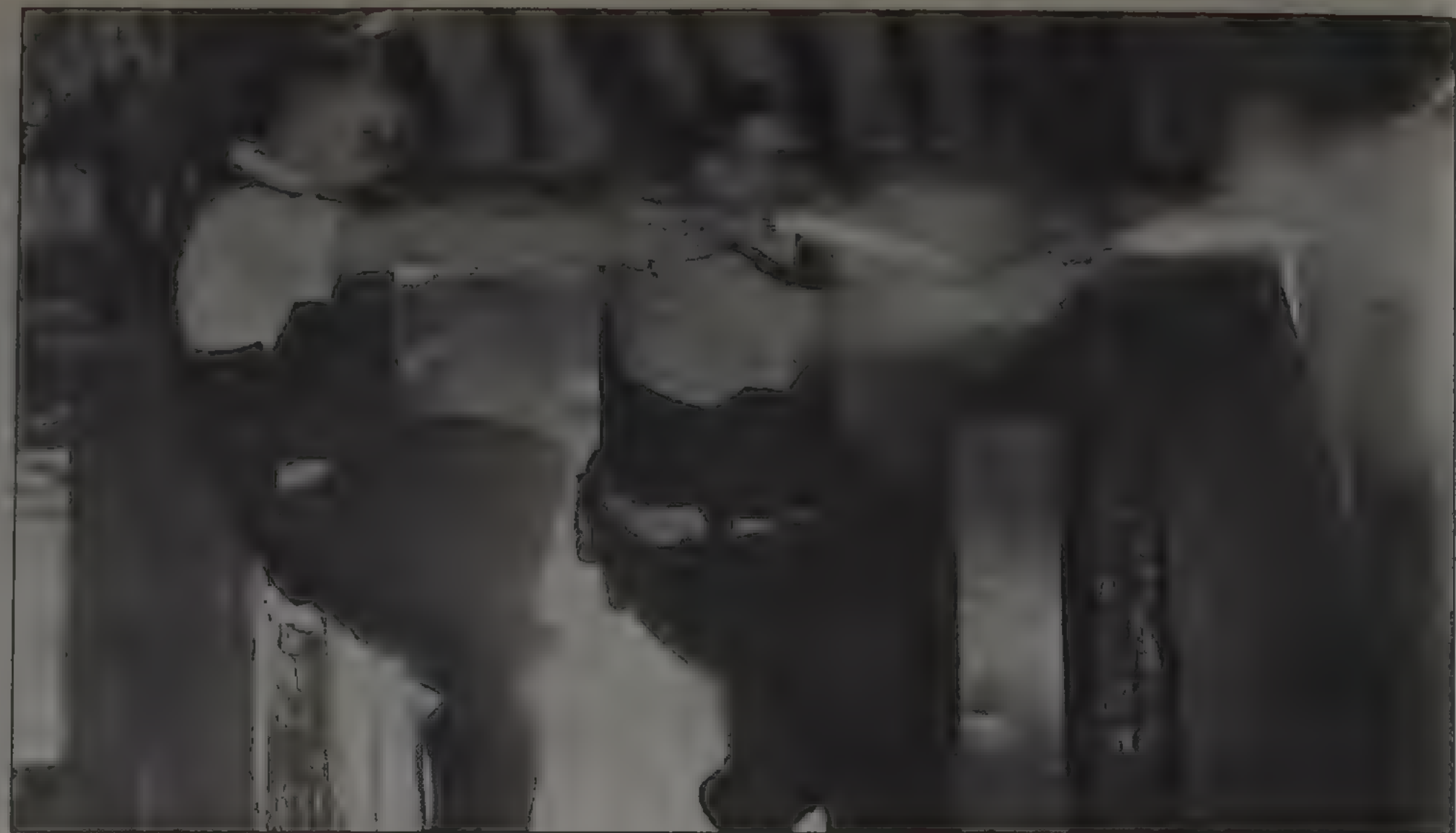
OPENS FRI, APR 20
HOT FUZZ
DIRECTED BY EDGAR WRIGHT
WRITTEN BY WRIGHT, PEGG
STARRING PEGG, MARTIN FREEMAN, BILL NIGHY

on the hunt for the village murderer, only to find himself knee-deep in a puddle of secrets and lies.

I recall *Shaun's* opening 20 minutes to be a lot goofier than this one; *Fuzz* kicks off with some superb and witty action sequences that got me all pumped up with fervour and giggles. Not too far in, we're plunked down in Sandford's world of toothy smiles and lager, what might have been no more than another Sunday afternoon in front of the telly if it weren't for the cavalcade of gawky and delightful characters.

FROST BUMBLES HIS way through the role of Butterman like a drunken teddy bear, endlessly quoting his favourite American cop epics, while Oscar winner Jim Broadbent and former James Bond Timothy Dalton stir tension as part of a troupe of village conservatives. Watch for brief cameos that I would have missed if I hadn't read it online this morning, by Cate Blanchett and Peter Jackson, cleverly concealed from recognition in disguises (something tells me you might have to see it twice to spot them).

But the fierceness of *Fuzz* comes



notably with its filmmaking; it's pieced together by some great writing, editing and an all-around concentrated effort. Wright widens up both the action and comedy sequences with a definite self-awareness that draws formidable energies from its performers, camerawork and storytelling.

By far, *Fuzz* is most commendable

for the credit that it hands the viewer to recognize the irony of its stylistic methods. Though it's too slapstick to be satire, it nonetheless high-fives moviegoers who willingly invest themselves in its wit. The climax walks a tightrope of farfetchedness, but no more than a mob of zombies breaking into a shitty pub.

These Brits are on to something

more refined than the referential goopiness of *Grindhouse*, Gwen Stefani videos and people who post Jem and The Holograms gifs on their MySpace pages. Somewhere underneath *Hot Fuzz*, there's an answer to the plague of postmodernism (though I'm not sure what it is).

Go see it and tell me what you think it might be. ▾

TOP 10 RINGTONES

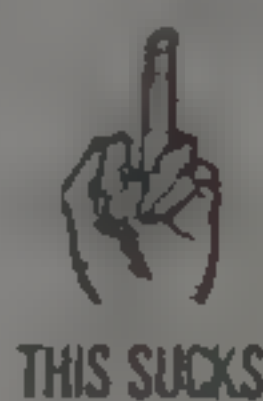
- 1) Girlfriend
Avril Lavigne
- 2) Don't Matter
Akon
- 3) Paralyzer
Finger Eleven
- 4) Glamorous
Fergie
- 5) Smack That feat. Eminem
Akon
- 6) The Hockey Theme
Dolores Claman
- 7) Super Mario Bros.
Super Mario Bros
- 8) Say It Right
Nelly Furtado
- 9) You Don't Know
Eminem
- 10) This Is Why I'm Hot feat
Cham and Junior Reid

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FEATURE ARTIST

Kasdan forgets to offer direction *In the Land of Women* and Brody's affectations get lost

JOSEF BRAUN / josef@vnewweekly.com

It is among the more depressing truths of life in art that the sons of successful artists so often inherit only the weaknesses of their fathers. If we can best define the writing/directing of Lawrence Kasdan by looking at *The Big Chill* and *Grand Canyon*, then it seems all too apparent that the writing/directing debut of his son Jon Kasdan boldly exemplifies precisely what those films lack while possessing none of their charms.



THIS SUCKS

In the Land of Women, like those aforementioned films by Kasdan Sr, is ostensibly about the deeper, messier challenges of people living through disappointment and doubt, yet, while snowing us with enough incident to give the appearance of being complicated, it is in fact appallingly shallow, not to mention dull, narrowly and fundamentally bourgeois, and riddled with an astonishing number of middlebrow clichés for a filmmaker so young and eager to please.

Presumably using the old write-what-you-know adage as a starting point, Kasdan's hero, 26-year-old aspiring writer Carter Webb (Adam Brody), is a child of privilege living in Los Angeles. Dumped by a hot Spanish model, Carter, stuck writing soft-core porn for a living, skips town to

DRAMA

OPENS FRI, APR 20
IN THE LAND OF WOMEN
WRITTEN & DIRECTED BY JON KASDAN
STARRING ADAM BRODY, MEG RYAN,
KRISTEN STEWART, OLYMPIA DUKAKIS

look after a neglected and batty grandma (Olympia Dukakis) living alone in suburban Michigan.

Carter's hoping to finally hunker down and write some sub-John Hughes high school drama that's been on the backburner since his teens, but he finds himself too distracted by the amorous attention of both the mother (Meg Ryan) and daughter (Kristen Stewart) living in the Martha Stewart showhome across the lane.

Each of these women has their distinct reasons for directing their affections and projecting their desires toward the new kid on the block. Mom has breast cancer, a cheating husband and feels generally alienated from her family, so Carter is both a liaison to her resentful teenager and way to remind herself that she's still got some feminine mojo before undergoing the trials of chemo.

Daughter's trying to break free of teenage mundanity and unconsciously wants to reconnect with mom, so Carter works as a trustworthy under-30 authority figure decoding missives from the world of adults. Plus, by the mere fact that he's older and cute, he



could make an awesome boyfriend.

THOUGH CARTER IS MEANT to be utterly adorable, I'm not sure that anyone in the audience will be so easily charmed. With his frequently scrunched up face and carefully draped clothes, Brody is a walking catalogue of desperate affectations—though, given the nature of the character, that's arguably a legitimate tack. He exchanges little aside from greeting card sentiments with Ryan, whose affliction subplot is purely calculated as cheap pathos. Brody fares slightly better in scenes with Stewart, probably because her youthful conviction registers onscreen with a disarming purity her costars couldn't conjure

if they wanted to.

But I think *In the Land of Women* suffers above all from its hopeless sense of rhythm. How can a film, however mediocre in conception, ever hope to come to life when it's so bogged down with chit chat dialogue, incessantly bland pop songs, needless, unimaginative establishing shots, trips to the mall stuffed with product placement and way too many scenes where the protagonist checks his voicemail on his cellphone? It's rare to see a movie so full of business and so devoid of cinematic pizzazz. Some complain that all today's young directors care about is style, but let me tell you the reverse isn't necessarily so hot either. ▾

While Hopkins sleepwalks through his role, Gosling holds *Fracture* together

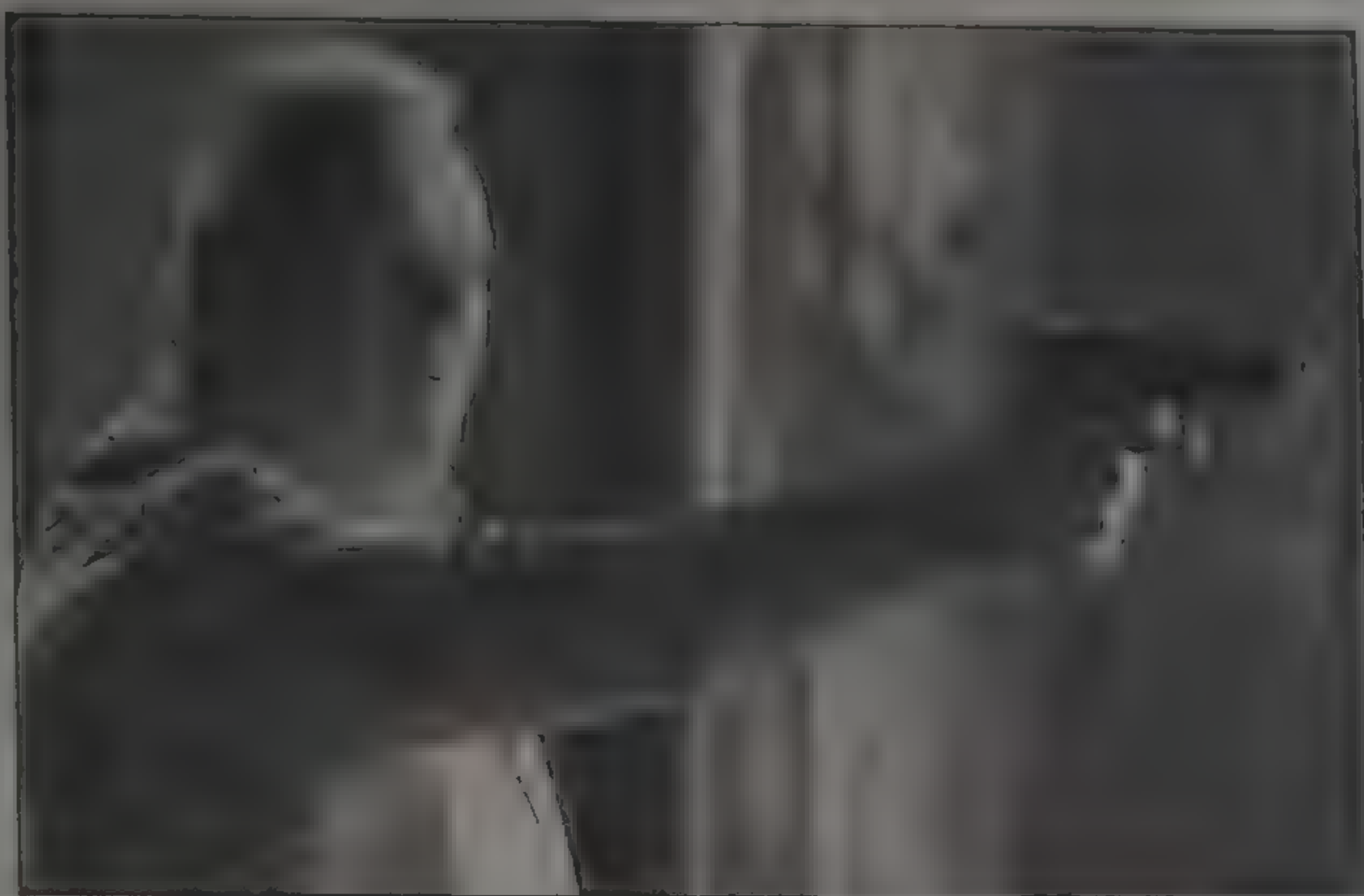
JOSEF GRAUN / josef@vuwweekly.com

The opening credit sequence for *Fracture* is divided between images of balls gliding smoothly along immaculately designed brass rails and images of a couple having sex, everything painstakingly cut and lit in such a way as to evoke that deeply precarious adjective "tasteful."

The balls belong to Ted Crawford (Anthony Hopkins), a structural engineer, while the woman seen discreetly copulating in this montage is Crawford's wife Jennifer (Embeth Davidtz). This being a portentous Hollywood thriller, the man she's copulating with is, needless to say, not her husband.

Within the subsequent 15 minutes, Crawford will drive his tasteful sports-car to their tastefully designed luxury home and tastefully fire a bullet through Jennifer's lovely face. The blood oozing from her head will tastefully pool on their immaculately polished floor so nicely and evenly that we get to see Crawford's face reflected in it. Given that Crawford is the sort of evil genius that controls and foresees virtually everything, we can only assume that he planned that too.

Hours pass, cops surround the place. Eventually a hostage negotiator (Billy Burke) shows up and, as luck would have it, he's Jennifer's secret lover! Though, since they never revealed to one another their true identities, he doesn't know she's the resident victim until he sees her body splayed out on Crawford's floor. Clearly, everything is fitting into Crawford's astonishingly detailed and impossible to divine master plan, which will soon involve such twists as his signing a confession before pleading not guilty, choosing to act as his own attorney and playing fiendishly researched mind games with the young prosecutor Willy Beachum (Ryan Gosling), a



THRILLER

OPENS FRI, APR 20
FRACTURE
DIRECTED BY GREGORY HOBLIT
WRITTEN BY DANIEL PYNE, GLENN GERS
STARRING ANTHONY HOPKINS, RYAN GOSLING,
ROSAMUND PIKE, DAVID STRATHAIRN

hotshot in the midst of leaping from criminal to corporate law.

THE SCENES BETWEEN Hopkins and Gosling, the former taunting the other with psychological precision—and particularly Crawford's allusions to the humble roots Willy's trying to put behind him—form an unmistakable homage to *The Silence of the Lambs*, though such comparisons do *Fracture* no favours. You could say that Hopkins is so skilled as an actor that he can do this sort of role in his sleep, but that's just the problem: he does.

Though Willy's arrogance initially gets the best of him, in the stand-off between these two, it's Gosling who undeniably has the upper hand, if only because he seems so much more active onscreen than Hopkins, who rarely needs to do anything besides look superior.

Director Gregory Hoblit (*Primal*

Fear) and his cinematographer Kramer Morgenthau have extensive backgrounds in television predating their careers in feature film, and it shows in the sense that the look of *Fracture* feels overly determined to impress its high production values and gloss upon the viewer.

Gleaning no hints of character from the Los Angeles setting, the film continually announces its ostensible classiness with the strained uppitiness of nouveau riche homeowners conspicuously decorating their antiseptic condo with oversized and overpriced furniture from Urban Barn. Everything here resembles a perfume advert: handsome, airbrushed, inert.

If anything saves *Fracture* from being completely forgettable, it's most certainly the hardworking Gosling, though his character feels undernourished, and a handful of good supporting bits from David Strathairn as Willy's conscience and Fiona Shaw as a worldly judge. As for the script by Daniel Pyne and Glenn Gers, it is indeed frequently clever, but only in its insight into the fine print of the law rather than the intricacies of real human beings. ▽

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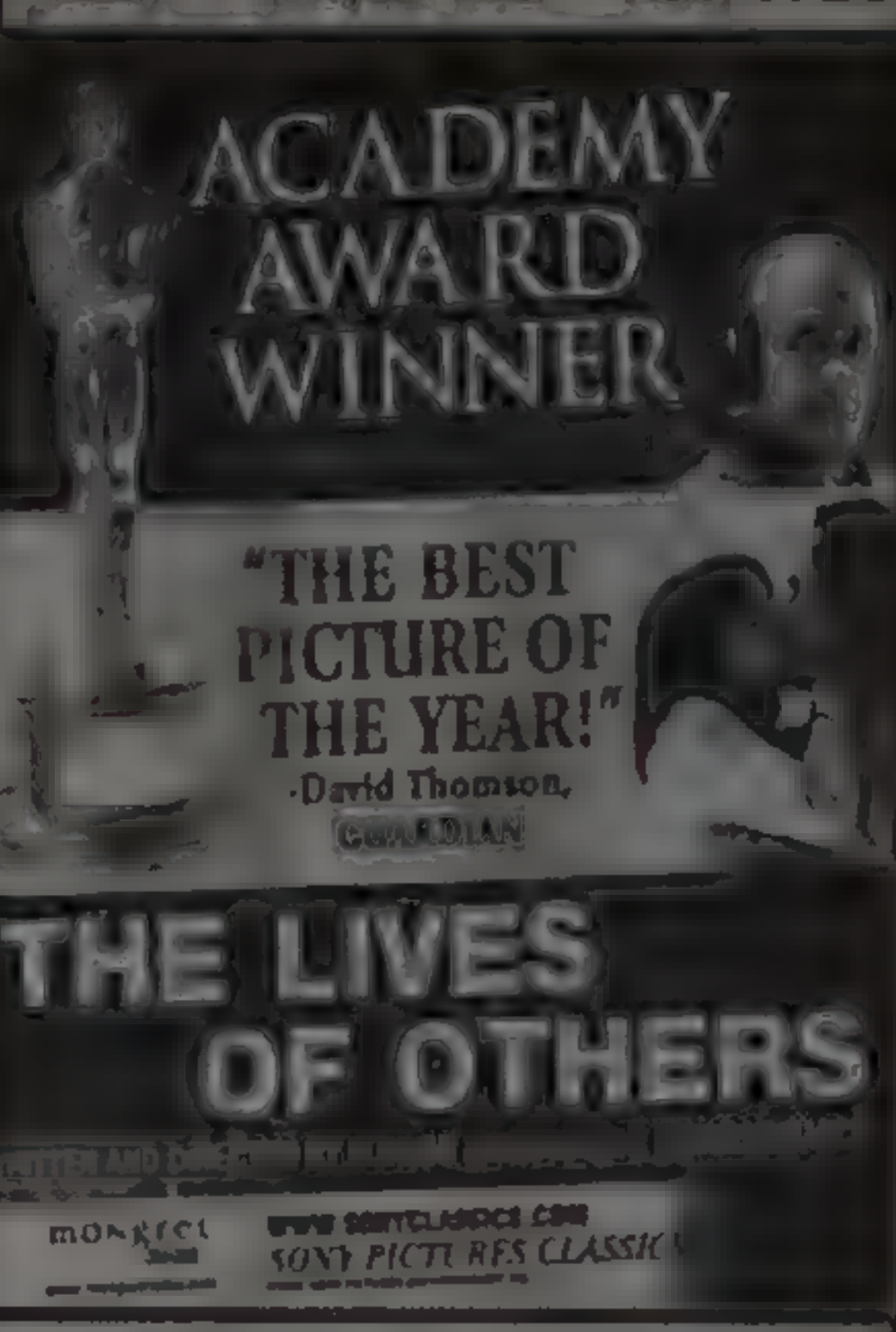


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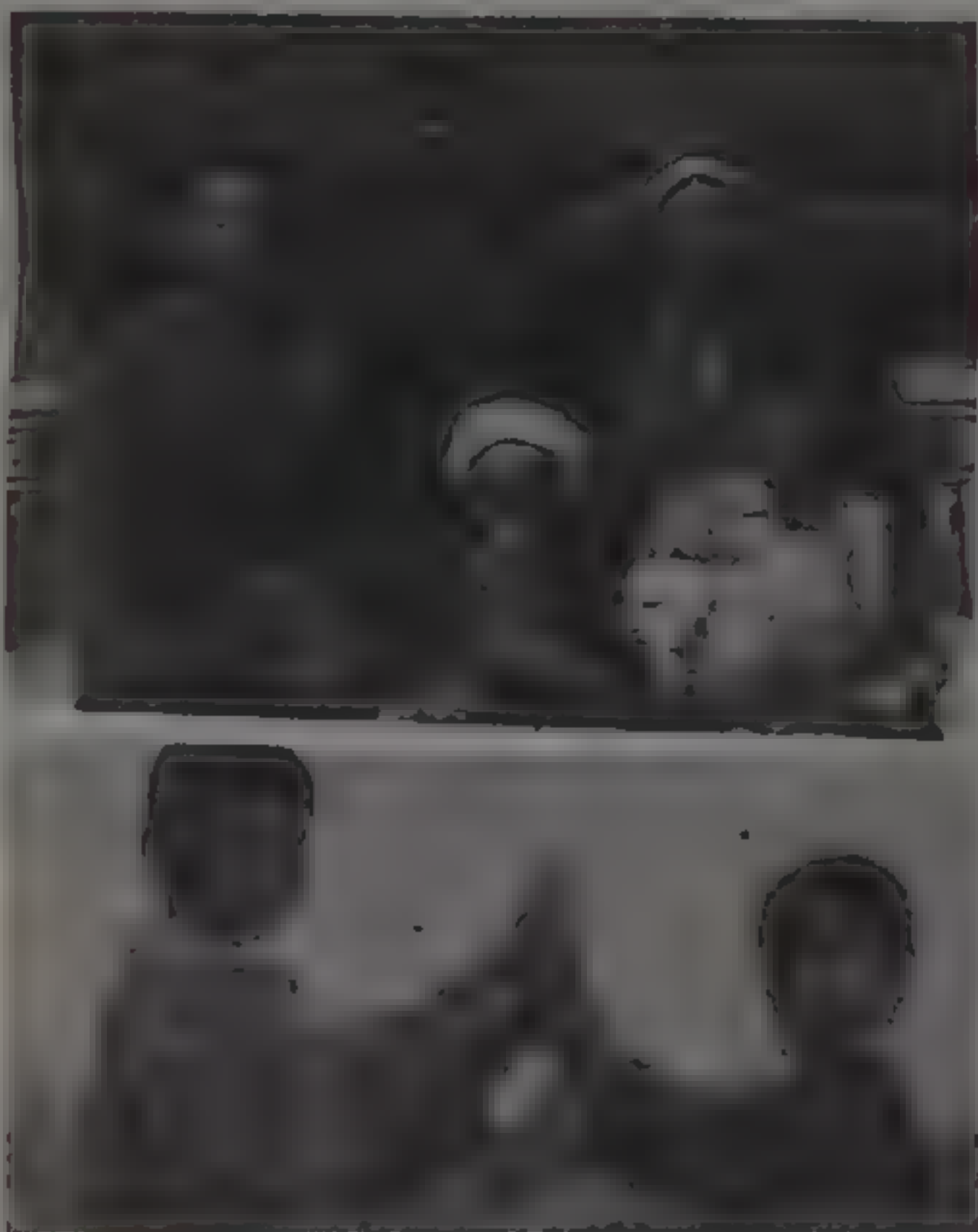
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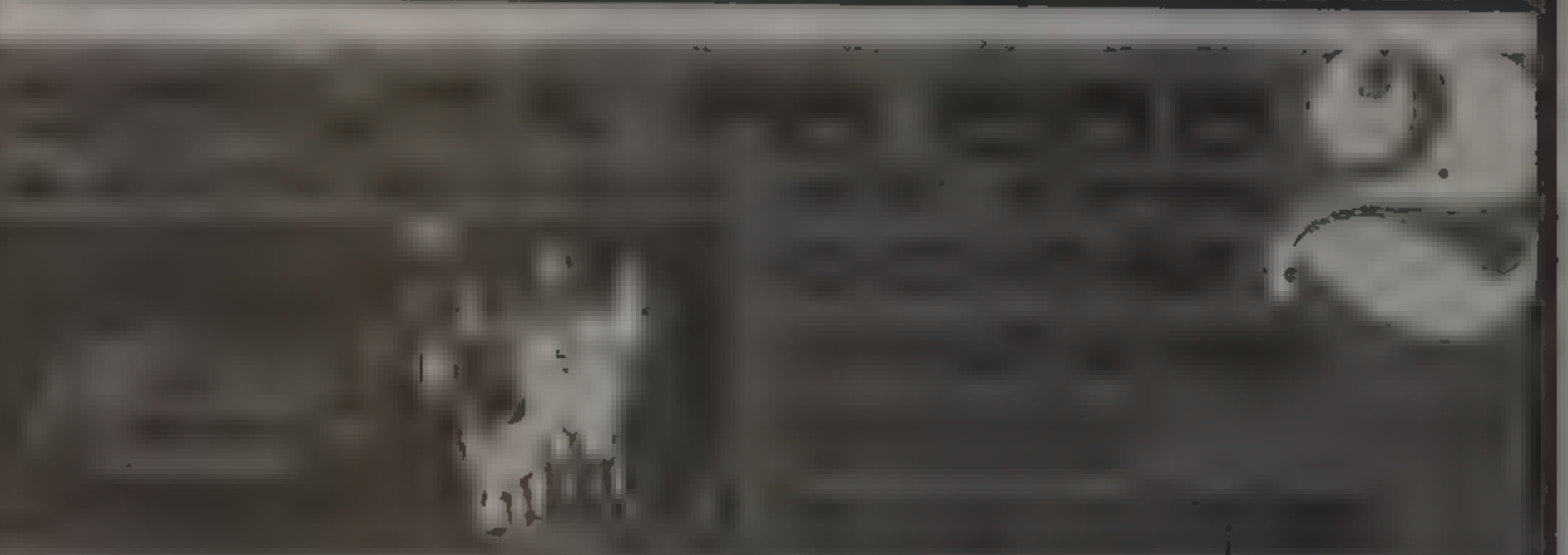
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APRIL 19-22

CHILDREN'S FILM FESTIVAL

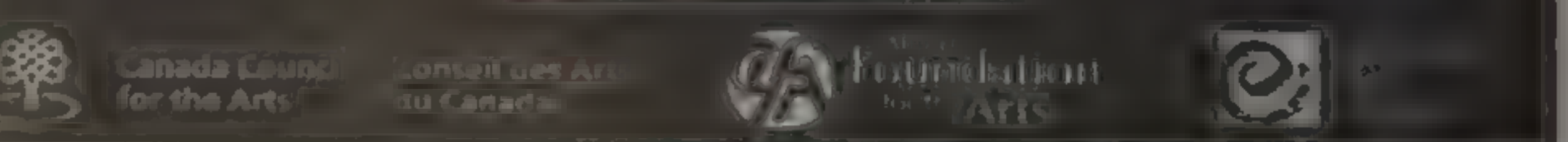


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What's *Disturbia* is what isn't there

CAROLYN NIKODYM / carolyn@vuweekly.com
There's this moment at the beginning of *Disturbia* that forces its audience to take notice both for what's on screen and what isn't.



Seventeen-year-old Kale (Shia LaBeouf) has just realized that his father is dead. We see how gruesome and horrifying it must be just by watching Kale. Quite deftly delivered, this moment nullifies any need to see a gory corpse, and any montage involving the funeral and Kale's downward spiral would be redundant. We know that any of us, in a similar situation, would end up emotionally scarred for life.

Where this opening sequence ends up is a straightforward thriller, generally abiding to the less-gore-means-more-tension theory.

In a nod to Hitchcock's *Rear Window*, a year after the accident, Kale is placed under house arrest for three months—complete with an ankle bracelet—after popping his Spanish teacher in the eye. When his mom Julie (Carrie-Anne Moss) gets into the spirit of the arrest by cutting off his product-placed Xbox, his in-room cable and his iTunes, Kale does what any bored teen would do—he starts watching the neighbours that surround him in his upper-middle-class suburb.

He discovers the cheating couples, when the beautiful Ashley (Sarah



Roemer) goes for her daily swim and that Mr Turner (David Morse) seems to mow his lawn every day. But the more he watches, the more he sees, of course, and there's something not quite right about Mr Turner. Not only that, but there seems to be a serial killer running around the area.

It's really no secret that Mr Turner is going to be the focus of this story—director DJ Caruso wraps the character in intrigue. What is nice is the way he and co-writers Christopher Landon and Carl Ellsworth (*Red Eye*) play with the possibility of Turner's innocence and guilt. But until the somewhat cheesy ending, it could quite believably go either way.

DAVID MORSE DEFINITELY has it going on. He picks up on the nuances of his character to give a mostly spine-tingling performance, using this odd and unsettling mix of creepy and sexy that just makes you feel dirty all over.

And Shia LaBeouf carries the film in the lead role with surprising agility. There are only a couple of scenes that he is not in, which serves the film well—we're never quite sure if we're spiralling down into madness with

THRILLER
NOW PLAYING
DISTURBIA
DIRECTED BY DJ CARUSO
WRITTEN BY CHRISTOPHER LANDON,
CARL ELLSWORTH
STARRING SHIA LABEOUF, SARAH ROEMER,
CARRIE-ANN MOSS, DAVID MORSE

him or not.
What's nice about *Disturbia* is that it never really tries to be anything more than it is—it makes room for the nonchalantly comic moments while still building the suspense at a fast and furious pace. It doesn't overwhelm you with impossible twists—the only thing you question is Turner is he or isn't he a serial killer?

Where *Disturbia* fails, however, lies in the simplicity as well. There isn't a lot of moral wrestling with the whole idea of Kale being a stalker or voyeur. And that leaves the film with something of a disturbing message: that it's OK to spy on your neighbours if you think you're going to catch them breaking the law, or that it's OK to watch the pretty girl next door if you really, really like her.

And that's probably the creepiest thing about the movie. ▽

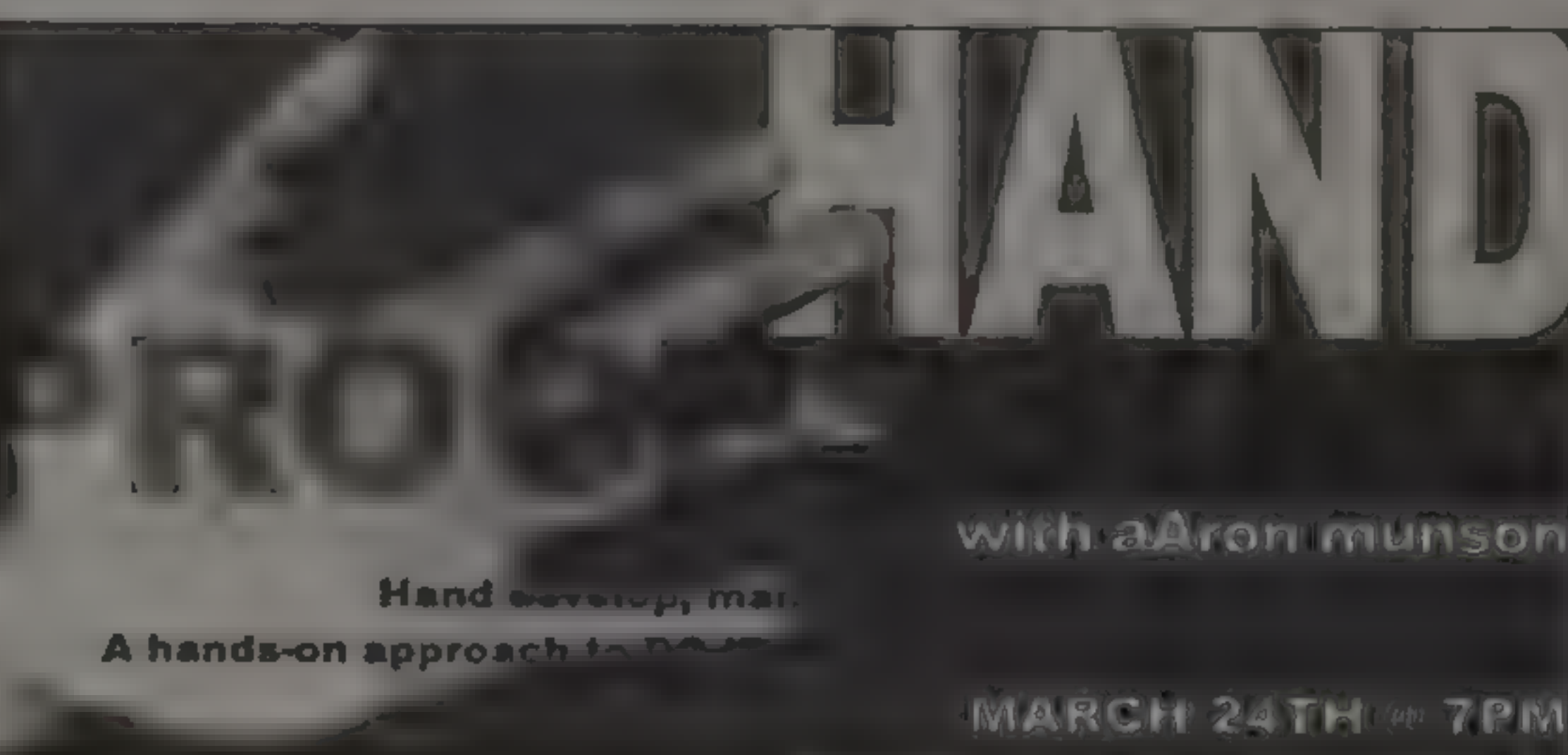
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CHILDREN'S FILM FEST A variety of movies (including Sheldon Cohen and Vinod Ganatra) provide a fun assortment of short animations and films for kids. Read Brian Gibson's review of *The Danish Poet* and *The Blind Camel* on page 32. *The Sweater, Three Wishes* and *Mongolian Ping Pong* FRI, APR 20 (10 AM) & SUN, APR 22 (2 PM) *The Danish Poet, The Blind Camel* (Hoda), and *Terra* THU, APR 20 (1 PM) & SAT, APR 21 (2 PM), ZEIDLER HALL, THE CITADEL

FRACTURE Anthony Hopkins (*Bobby*) and Ryan Reynolds (*Half Nelson*) star in Hart's War director Gregory Hoblit's cat and mouse thriller. Read Josef Braun's review on page 35.

HOT FUZZ Shaun of the Dead Director Edgar Wright brings the heat to a small town in this action comedy starring Michael Pegg (*Big Nothing*) and Martin Freeman (*The Hitchhiker's Guide to the Galaxy*). Read Jonathan Busch's review on page 34.

IN THE LAND OF WOMEN Elena Anaya (*Water for Elephants*) and Adam Brody (TV's *The O.C.*) star in *Slackers* director Jon Kasdan's romantic comedy about heartbreak and healing. Read Josef Braun's review on page 34.

MOD TV A rediscovered selection of 1960s TV broadcasts groove alongside local musicians Wilfred Kozub and Jamie Philip, thanks to the CBC and the Friends of the Provincial Archives of Alberta Society, with introductions by Marlena Wyman and Diane Sweet. Read Carolyn Nikodym's review on page 32. ZEIDLER HALL, THE CITADEL; FRI, APR 20 (7:30 PM & 9 PM)

THE MORE THE MERRIER George Stevens directs this classic comedy starring Jean Arthur, Joel McCrea and Charles Coburn in a wartime tale of renter's romance. ROYAL ALBERTA MUSEUM; MON, APR 23 (8 PM)

RETURN TO ODD 2 Local short films *Genesis/Aftermath*, *Live Freaky! Die Freaky!*, and horror classic *Evil Dead 2* as well as performances from local bands flesh out a gory evening for the second annual horror film festival. ZEIDLER HALL, THE CITADEL; SAT, APR 21 (7 PM)

YOUTHWRITE Local filmmaker Geoff McMaster and the Writers Guild of Alberta premieres the short documentary on a new summer camp for young writers. ZEIDLER HALL, THE CITADEL; THU, APR 19 (7 PM)

VACANCY Kate Beckinsale (*Underworld*) and Kevin Dunigan (*Distracted*) try to outrun death in *Kontroll* director Nimród Antal's thriller.

FILM LISTINGS

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA THEATRE JASPER

6094 Connaught Dr. Jasper, 852-4749

TMNT (PG) Fri-Sat 7:00, 9:00; Sat-Sun 1:30, Sun 8:00

WILD HOGS (PG, coarse language, not recommended for young children) Sat 7:00, 9:00; Sat-Sun 1:30; Sun-Thu 8:00

SHOOTER (18A) Mon-Thu 8:00

JASPER NATIONAL PARK CENTENNIAL DOCUMENTARY (STC) Fri: Film Premiere

CINEMA CITY 12/MOVIES 12

1212 12th Ave. SW, 463-8888

BECAUSE I SAID SO (14A) Sat-Sun 11:05, Daily 1:15, 3:10, 4:50, 7:20, 9:15; Fri-Sat late show 11:20

NORBIT (PG, crude content, sexual content, not recommended for children) Sat-Sun 11:35, Daily 2:15, 4:40, 7:15, 9:40; Fri-Sat late show 11:50

I THINK I LOVE MY WIFE (14A, coarse sexual language) Sat-Sun 11:40; Daily 2:10, 5:15, 7:50, 10:10; Fri-Sat late show 12:25

BLACK SNAKE MOAN (18A) Daily 6:55, 9:20; Fri-Sat late show 11:45

THE NUMBER 23 (14A, violence, gory scenes) Sat-Sun 11:45; Daily 2:05, 4:35, 7:40, 10:05; Fri-Sat late show 12:20

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Sat-Sun 11:15; Daily 2:00, 4:30, 7:00, 9:30; Fri-Sat late show 12:00

DREAMGIRLS (PG, coarse language, mature themes) Sat-Sun 11:00; Daily 1:35, 4:10, 6:45, 9:25; Fri-Sat late show 11:55

ARTHUR AND THE INVISIBLE (G) Sat-Sun 11:50; Daily 2:20, 5:10, 7:30, 9:45; Fri-Sat late show 12:05

LAST KING OF SCOTLAND (18A, gory scenes) Sat-Sun 10:55; Daily 1:40, 4:15, 7:10, 9:35; Fri-Sat late show 12:00

THE QUEEN (PG) Sat-Sun 11:30; Daily 1:50, 4:20, 7:25, 10:00; Fri-Sat late show 12:15

NIGHT AT THE MUSEUM (PG, not recommended for young children) Sat-Sun 11:20; Daily 1:45, 5:00, 7:35, 9:55; Fri-Sat late show 12:10

HAPPY FEET (G) Sat-Sun 11:25; Daily 1:55, 4:25

Movies 12: 130 Ave 50 St, 472-9779

BECAUSE I SAID SO (14A) Sat-Sun 11:15; Daily 1:30, 4:20, 7:05, 9:25; Fri-Sat late show 11:40

NORBIT (PG, crude content, sexual content, not recommended for children) Sat-Sun 11:05; Daily 1:50, 4:45, 7:20, 9:55; Fri-Sat late show 12:10

MUSIC AND LYRICS (PG) Sat-Sun 11:35, Daily 2:00, 4:35, 7:35, 10:00; Fri-Sat late show 12:15; Kids Kabin Fever, 2:00

I THINK I LOVE MY WIFE (14A, coarse sexual language) Sat-Sun 11:40; Daily 2:10, 4:50, 7:40, 10:05; Fri-Sat late show 12:20

BLACK SNAKE MOAN (18A) Sat-Sun 10:55; Daily 1:40, 4:15, 7:00, 9:35; Fri-Sat late show 11:50

THE NUMBER 23 (14A, violence, gory scenes) Sat-Sun 11:25; Daily 1:55, 4:50, 7:25, 9:40; Fri-Sat late show 12:15

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Sat-Sun 11:10; Daily 1:35, 4:25, 7:10, 9:45; Fri-Sat late show 12:05

THE LAST KING OF SCOTLAND (18A, gory scenes) Sat-Sun 11:00; Daily 1:25, 4:10, 6:55, 9:30; Fri-Sat late show 12:00

ARTHUR AND THE INVISIBLE (G) Sat-Sun 11:30; Daily 2:05, 4:55, 7:15, 9:20; Fri-Sat late show 11:30

NIGHT AT THE MUSEUM (PG, not recommended for young children) Sat-Sun 11:20; Daily 1:45, 4:40, 7:30, 9:50; Fri-Sat late show 11:55

BLOOD DIAMOND (14A, violence, disturbing content) Daily 7:45; Fri-Sat late show 11:00

HAPPY FEET (G) Sat-Sun 11:15; Daily 1:30, 4:30

DREAMGIRLS (PG, coarse language, mature themes) Sat-Sun 10:50; Daily 1:20, 4:05, 6:50, 9:30; Fri-Sat late show 11:55

CITY CENTRE 9

10200-102 Ave, 421-7020

FRACTURE (14A) Fri-Sun 1:00, 3:50, 6:40, 9:25; Sat 3:50, 6:40, 9:25

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:10, 3:40, 6:50, 9:15

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Daily 1:20, 4:00, 6:30, 9:10

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 2:00, 4:40, 7:10, 9:35

PERFECT STRANGER (14A) Daily 1:30, 4:10, 7:15, 9:55

HOT FUZZ (14A, gory scenes, coarse language) Daily 12:45, 3:25, 7:00, 9:50

THE HOAX (14A, coarse language) Daily 12:50, 3:30

GRINDHOUSE (18A, gory scenes, brutal scenes) Daily 8:30

DISTURBIA (14A) Daily 1:40, 4:20, 7:30, 10:00

PATHFINDER (18A) Daily 1:50, 4:30, 7:20, 9:45

SEVILLE ENCORE PRESENTATION (classification not available) Sat 11:30

CLAREVIEW

10110-101 Ave, 471-7020

PERFECT STRANGER (14A) Fri-Sun 1:10, 3:50, 6:45, 9:15; Mon-Thu 3:50, 6:45, 9:15

THE REAPING (14A, frightening scenes) Daily 6:50, 9:10

TMNT (PG) Fri-Sun 12:50, 3:45, Mon-Thu 3:45

HOT FUZZ (14A, gory scenes, coarse language) Fri-Sun 1:00, 4:30, 7:25, 9:50; Mon-Thu 4:30, 7:25, 9:50

MEET THE ROBINSONS (G) Fri-Sun 2:00, 4:35, 7:00, 9:20; Mon-Thu 4:35, 7:00, 9:20

FRACTURE (14A) Fri-Sun 1:50, 4:20, 7:10, 9:30; Mon-Thu 4:20, 7:10, 9:30

FIREHOUSE DOG (PG) Fri-Sun 1:25, 4:00, Mon-Thu 4:00

PATHFINDER (18A) Daily 6:40, 9:05

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Sun 1:40, 4:40, 7:30, 9:50; Mon-Thu 4:40, 7:30, 9:50

DISTURBIA (14A) Fri-Sun 1:20, 4:10, 7:20, 10:00; Mon-Thu 4:10, 7:20, 10:00

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri-Sun 1:45, 4:45, 7:15, 9:25; Mon-Thu 4:45, 7:15, 9:25

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri-Sun 1:30, 4:00, 7:40, 9:40; Mon-Thu 7:40, 9:40

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2020 Sherwood Drive, 416-0150

FRACTURE (14A) Fri 3:40, 6:55, 9:50; Sat-Sun 12:40, 3:40, 6:55, 9:50; Mon-Thu 6:55, 9:50

HOT FUZZ (14A, gory scenes, coarse language) Fri 3:25, 6:50, 9:40; Sat-Sun 1:10, 3:25, 6:50, 9:40; Mon-Thu 6:50, 9:40

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri 3:35, 7:25, 9:55; Sat-Sun 12:35, 3:35, 7:25, 9:55; Mon-Thu 7:25, 9:55

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri 4:00, 7:20, 9:25; Sat-Sun 1:00, 4:00, 7:20, 9:25; Mon-Thu 7:20, 9:25

PERFECT STRANGER (14A) Fri 3:45, 7:00, 9:30; Sat-Sun 12:45, 3:45, 7:00, 9:30; Mon-Thu 7:00, 9:30

DISTURBIA (14A) Fri 3:55, 7:10, 9:45; Sat-Sun 12:55, 3:55, 7:10, 9:45; Mon-Thu 7:10, 9:45

ARE WE DONE YET? (G) Fri 4:05, 6:35, 9:10; Sat-Sun 1:05, 4:05, 6:35, 9:10; Mon-Thu 6:35, 9:10

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri 3:30, 6:45, 9:15; Sat-Sun 12:30, 3:30, 6:45, 9:15; Mon-Thu 6:45, 9:15

MEET THE ROBINSONS (G) Fri 4:15, 7:05, 9:35; Sat-Sun 1:15, 4:15, 7:05, 9:35; Mon-Thu 7:05, 9:35

WILD HOGS (PG, coarse language, not recommended for young children) Fri 3:50, 7:30, 10:00; Sat-Sun 12:50, 3:50, 7:30, 10:00; Mon-Thu 7:30, 10:00

GARNEAU

8712-100 St, 433-0728

THE WIND THAT SHAKES THE BARLEY

(14A, violence, coarse language) Daily 9:10; Sat-Sun 3:30

AMAZING GRACE (PG) Daily 6:50; Sat-Sun 1:00

GATEWAY 8

2950 Calgary Trail, 438-8877

THE HOAX (14A, coarse language) Fri Mon-Thu 7:05, 9:40; Sat-Sun 1:35, 4:15, 7:05, 9:40

THE REAPING (14A, frightening scenes) Fri Mon-Thu 7:20, 9:50; Sat-Sun 1:20, 4:00, 7:20

FIREHOUSE DOG (PG) Fri Mon-Thu 6:50; Sat-Sun 1:10, 3:50, 6:50

THE HOST (14A, frightening scenes, violence) sub-titled Daily 9:15

BRIDGE TO TERABITHIA (PG, may frighten young children) Fri Mon-Thu 7:10; Sat-Sun 1:30, 3:40, 7:10

GHOST RIDER (14A) Daily 9:20

SHARKWATER (PG, disturbing content) Fri Mon-Thu 7:25, 9:30; Sat-Sun 1:50, 4:05, 7:25, 9:30

THE LAST MIMZY (PG, may frighten young children) Fri Mon-Thu 6:45; Sat 1:15, 3:30, 6:45; Sun 1:15, 6:45

BIG BROTHER (14A, brutal violence, not recommended for children, subtitled) Fri-Sat Mon-Thu 8:45; Sun 3:30, 8:45

THE LOOKOUT (14A, coarse language) Fri Mon-Thu 7:15, 9:45; Sat-Sun 1:40, 4:10, 7:15, 9:45

THE NAMESAKE (PG) Fri Mon-Thu 6:55, 9:35; Sat-Sun 1:00, 3:45, 6:55, 9:35

GRANDIN THEATRE

10000-100 Ave, 463-8888

DISTURBIA (14A) Daily 1:10, 3:10, 5:20, 7:35

PERFECT STRANGER (14A) Daily 1:00, 3:00, 5:00, 7:10, 9:15

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:30, 3:25, 5:15, 7:25, 9:35

FRACTURE (14A) Daily 12:50, 3:05, 5:10, 7:15

MEET THE ROBINSONS (G) Daily 1:15, 3:30, 5:30, 7:30, 9:20

LEDUC CINEMAS

4762-50 St, Leduc, 988-2728

FRACTURE (14A) Daily 7:05, 9:25; Sat-Sun 12:55, 3:30

ARE WE DONE YET? (G) Daily 6:55, 9:10; Sat-Sun 1:05, 3:20

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 7:10, 9:15; Sat-Sun 1:10, 3:15

PERFECT STRANGER (14A) Daily 7:00, 9:25; Sat-Sun 1:00, 3:25

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Camrose, 780-688-2144

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 7:10, 9:20; Sat-Sun 2:10

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 7:00, 9:15; Sat-Sun 2:00

DISTURBIA (14A) Daily 6:55, 9:10; Sat-Sun 1:50

ARE WE DONE YET? (G) Daily 7:05, Sat-Sun 2:05

WILD HOGS (PG, coarse language, not recommended for young children) Daily 9:00

MAGIC LANTERN-SPRUCE GROVE

205 Main St, Spruce Grove, 972-2332

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:00, 9:00; Sun 1:00, 3:00

METRO CINEMA

9828-101A Ave, Citadel Theatre, 463-8888

MONGOLIAN PING PONG (STC) Fri 10:00; Sun 2:00

HEDA HODA (THE BLIND CAMEL) (PG, 11:10, Sat 3:00)

MOD TV-PROVINCIAL ARCHIVE'S FILM NIGHT (STC) Fri 7:00, 9:30

RETURN TO ODD 2 (R) Sat 7:00

FRAMEWORKS: MIDDLEMEN WITH ARMY OF DARKNESS (STC) Thu 7:00

NEW WEST MALL 8

8882-170 St, 444-1829

THE MARSH (STC) Fri 4:45, 7:15, 9:40; Sat-Sun 1:10, 4:45, 7:15, 9:40; Mon-Thu 7:15, 9:40

NORBIT (PG, sexual content, crude content, not recommended for children) Fri 4:20, 6:40, 9:00; Sat-Sun 1:20, 4:20, 6:40, 9:00; Mon-Thu 6:40

THE NUMBER 23 (14A, violence, gory scenes) Fri Mon-Thu 6:45, 9:45; Sat-Sun 1:00, 3:45, 6:45, 9:45

DEAD SILENCE (14A, frightening scenes) Fri-Sun 4:00, 9:10; Mon-Thu 9:10

PAN'S LABYRINTH (14A, brutal violence, not recommended for children, subtitled) Fri Mon-Thu 6:30, 9:20; Sat-Sun 12:30, 3:20, 6:30, 9:20

BREACH (PG, coarse language) Fri Mon-Thu 7:00; Sat-Sun 12:50, 7:00

DREAMGIRLS (PG, coarse language, mature themes) Fri Mon-Thu 6:45, 9:30; Sat-Sun 12:40, 3:30, 6:45, 9:30

EPIC MOVIE (14A) Fri Mon-Thu 6:50; Sat-Sun 12:45, 6:50

THE MESSENGERS (14A, frightening scenes) Fri-Sun 5:00, 10:00; Mon-Thu 10:00

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri 4:40, 7:10, 9:50; Sat-Sun 1:30, 4:40, 7:10, 9:50; Mon-Thu 7:10, 9:50

NORTH EDMONTON CINEMAS

10010-100 Ave, 463-8888

FRACTURE (14A) Fri-Mon Wed-Thu 1:30, 4:20, 7:10, 10:00; Tue 4:20, 7:10, 10:00; Star and Strollers Screening: Tue 1:00

HOT FUZZ (14A, gory scenes, coarse language) Fri-Thu 1:20, 4:10, 7:20, 10:30

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri-Mon Wed-Thu 1:40, 4:00, 6:40, 9:10; Tue 4:00, 6:40, 9:10

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Saturday April 28th

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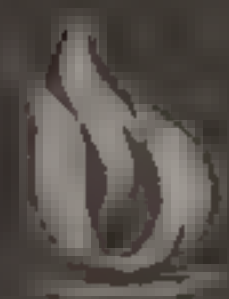
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AS OF MAY 1ST, UNTIL SEPTEMBER 1ST.

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VIEW WEEKLY

MUSIC

DRIVE BY PUNCH / 43

TEAM BUILDING / 45

JOEL FAFARD / 47



Melina Radjic

Trans Am drives into Edmonton with *Sex Change*

DAVID BERRY / david@vnewweekly.com

The way Trans Am guitarist Philip Manley tells it, there was no time like 2004 to get the fuck out of Washington, DC.

"In all honesty, part of it was Bush getting re-elected; that was just a massive disappointment, and as much as everyone in the world feels it after a presidential election, living right there, you definitely feel it more," explains Manley of the band's exodus from their childhood home after the release of its last album, the somewhat-uncharacteristically politically charged *Liberation*. Though, quite naturally for someone who fronts a band as relentlessly dynamic as Trans Am so nonchalantly is, it doesn't end with simple electoral disillusionment.

"When you live in a city that long—well, how can I put this? I think we've all probably developed more of a sense of dependence than we ever had," he continues, adding that their old stomping ground in DC was becoming a bit of a polished urban-renewed turd anyway. "They also did that thing where they convince all the artists to move to some sketchy, terrible neighbourhood, then turn around and tell all the urban professionals that it's 'up and coming' because a bunch of artists are living in it. We

PREVIEW

WED, APR 25 (8 PM)
TRANS AM
WITH THE FLOOR, BAYONETS!!!
STARLITE ROOM, \$25

had a really awesome studio space, but they were starting to bring all the Home Outfitters and Fuddruckers and Hooters, so it was time to go. I think our studio is now a bunch of high-rise condos."

The band just got lucky, then, that the split from DC, and Trans Am duties, proved to be just the thing to recharge some drained batteries. The members got almost as far from each other as was possible—Manley going out to San Francisco to do some work with long-time friends the Fucking Champs, drummer Sebastian Thompson to England to work with a number of bands and bassist Nathan Means to New Zealand to (supposedly, anyway) run for Parliament—coming together last year with an outlook considerably broader than the one you get sequestered in urban-renewed America, and a sort-of longing to work together again.

THE RESULT is *Sex Change*, an album that almost manages to sum up the band's output to date. In that respect, it almost seems like a reaction to the

band's last two records, which pretty much hit the polar extremes of what Trans Am is: though it doesn't abandon either, *Sex Change* not only tones down the morose synth politics of *Liberation*, it reels in the complete tongue-in-cheek left-fieldness of 2002's widely misunderstood TA, ending up with the kind of catchy '80s futurist pop the band built its reputation on.

For Manley's part, he says there wasn't a conscious decision to do much of anything with *Sex Change* besides what the band always does: namely, whatever the fuck they happen to feel like doing at the time.

"I think sometimes people have trouble taking what we're doing at face value, because they tend to get a view of a band that's very precious, and they almost get mad at you for doing something in some way they weren't expecting," says Manley, referencing the band's long history of being called any number of variations on "ironic," which he thinks misses the point entirely.

"We have a sense of humour about what we do, and we don't take ourselves all that seriously, but that doesn't mean we don't take what we do seriously. We're always just doing what it is we want to do, which is sort of why we're in a band." ▽

School's out for Social Distortion

JOE MUNRO / eden@vancouverweekly.com

Right off the bat, Charlie Quintana tells me that he has a connection to Edmonton. It turns out that the drummer's wife is from the city, though they now live in Vancouver along with their daughter.

Quintana has also played here before, though not for a very long time. He came through town in the early '90s as a member of the Ju Ju Hounds, the Stones band started by Izzy Stradlin after his departure from the three-ring circus that Guns N' Roses had become. That was a low-key affair, though, with Stradlin missing in action and the band performing under the pseudonym *Magic Rose Guitars*.

A few years after the Ju Ju Hounds folded, Quintana found himself on tour with Mike Ness behind the *Social Distortion* frontman's first solo album, *Cheating at Solitaire*. Then, after playing on Ness's next solo record, *Under the Influences*, Quintana was asked to join Social Distortion when they regrouped following the death of longtime guitarist Dennis Danell.

It's with Social Distortion that Quintana is returning to town now for a pair of shows in the middle of a Canadian jaunt that stretches from the West Coast out to Winnipeg and Quintana is happy to be firmly entrenched in the band



PREVIEW

SUN, APR 22 & TUE, APR 24 (7 PM)
SOCIAL DISTORTION
EDMONTON EVENT CENTRE, \$37.50 (ALL AGES)

alongside likeminded spirits, recalling that both Ness and himself emerged from the same late '70s California punk scene.

"We hadn't hung out a lot, but back in the old days—I had a band in '77 called the Plugz and he started Social D in '78—so we crossed paths many times," Quintana

recalls over the phone from Vancouver, continuing with a sense of contentment and appreciation in his voice. "I've been very, very lucky to do this my entire life. I did my first tour when I was 14 and I've been at it ever since."

HAVING SEEN a lot of miles go by throughout the years, Quintana concedes that life on the road isn't quite the same as it once was. The wild days of punk's early years have been replaced by the calm that accompanies the weathered views of veteran

musicians. Still, he appreciates the younger bands that get out there in broken down vans and haul their own gear into grungy clubs up and down the highways.

"It's hard work, so you've got to give them their props that way," he admits. "I might not like all of them, but I appreciate a good work ethic, which is something that Social Distortion does very well. We try to make every night as important as any other night."

For the guys in Social Distortion, Quintana says that these days life on the road is more about finding a Starbucks and a good vegetarian restaurant than keeping the fires burning from sunset until well past dawn.

"Sometimes it's fun watching the younger bands tear themselves up and then wake up the next day and realize they have to do that again," he laughs. "Everybody thinks that there's a party after every show, but it's just not the way it works. We've got a show the next day, we've got a show the next day, we've got a show the next day, so we try and take care of ourselves as much as possible."

"There was that saying 'live fast and die young,' but at this stage we all want to live to be a hundred," he chuckles. "Things have changed a little bit. Either you get schooled or you don't." ▽



PREVIEW / SUN, APR 22 (8 PM) / MAMAGUROOVE / NEW CITY, \$5 BC's
Mamaguroove are coming to town for a dual celebration as they release their third album at the Earth Day Festival in Hawrelak Park—they expect to be on stage sometime around 4 pm—followed by an evening show at the Earth Day Festival After Party at New City. The new album, *Resistance is Fertile*, starts off with a swirl of worldly sounds before building into a theatrical swarm of melodies and grooves—think the energy of *Hair* or *Jesus Christ Superstar* crossed with the jam-band tendencies of the Grateful Dead. These back-to-the-earth musicians stand behind their beliefs, too, putting extra money into having the album cases printed on cardboard stock rather than using traditional jewel cases. —EDEN MUNRO / eden@vancouverweekly.com

COLIN'S BIRTHDAY BLOWOUT

SATURDAY APRIL 21st ON THE WOODTOP

Guest Performances By—
SONNY CRIMEZZ • SUNDANCE
MARC PAUSE • ROLLIE PIMBERTON

Black Dog
Treehouse

ORIGINAL
DRAUGHT PINTS \$4
SOB BOTTLES \$3.50

WATER'S EDGE

DANCE
GERRY MORITA
THERESA DEXTRASE

MUSIC
DON ROSS
JAMES CARSON

VIDEO
TIM FOLKMANN

LIGHTING DESIGN
KEREM ÇETINEL

COSTUMES
AMANDA GOUGEON

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EDMONTON EVENT CENTRE UPCOMING EVENTS:

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SOCIAL DISTORTION

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Riders on the Storm

TUE MAY 08
DIMMU BORGIR

THU MAY 10
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FRI MAY 11
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MUSIC WEEKLY

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DEADLINE IS FRIDAY AT 3 PM

THU LIVE MUSIC

BLUE CHAIR CAFE Open stage with The Poster Boys (pop/rock/blues) 8:30pm-12:30am

CHRISTOPHER'S PARTY PUB Open stage hosted by Chris Wymers every Tue: 9pm

DUSTERS PUB Jam hosted by Brian Ford

FOUR ROOMS Lab Hands: 8pm

HULBERT'S Thursday night singer-songwriter, roots, blues, and folk night Jesse Dee (jazz/folk): 8pm, no cover

THE IVORY CLUB Live Dueling Pianos, no cover: 8pm

JAMMERS PUB Thursday open jam, 7-11pm

J AND B BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues) 8:30pm-12:30am

JULIAN'S PIANO BAR Lawrence (piano)

EDDIE SHORTS Thursdays open stage 8:30pm-12:30am

MORNING GLORYS Live music by the Wild Rose Old Time Fiddlers Society 7-10pm

ONE ON WHYTE/URBAN LOUNGE Fenix Foundation, Haven, 7pm (door): \$10 (door): Old Strathcona Youth Co-Op

POWER PLANT Foots Tongue, The Fireseeds, Raptors, no minors, 8pm (door): \$8 (door)

REXALL PLACE II Divo, 7:30pm (show), \$49.50-\$125 at TicketMaster

STARLITE ROOM Music First, Gomp and The Techno Hippie Crew present Bassnectar, Shamir, Greg Saint, DJ Fuze, Opague and Souls, The Protege vs. Sinusly Twisted, Wild Bill Wyld vs. D.G. Moniker, The Funktrader, no minors 8pm, \$25 (door)/\$20 (adv) at Fosh, Treehouse and ticketmaster.ca

URBAN LOUNGE/ONE ON WHYTE Fenix Foundation, Haven, 7pm (door): \$10 (door): Old Strathcona Youth Co-Op

WUNDERBAR Tippy Agogo Jam session: With DJ Buxton, 9:30pm, \$5

ZENARTS Terry Jordan (piano): 7-9pm

DJS

EDMONTON VIBRA BAR Open stage with DJ Lazer Beam

BILLY BONE'S LOUNGE Open stage with DJ Lazer Beam

BLAZING FREEDOM Open stage with DJ Lazer Beam

BURBY'S Open stage with DJ Lazer Beam

ESMERALDA'S Big and Rich Thursday top 40 country

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G.

FUNKY BUDDHA (WHYTE AVE) Requests with DJ Damian

GAS PUMP Open stage with DJ Lazer Beam

JINGER BUB Open stage with DJ Lazer Beam

KIT BART Open stage with DJ Lazer Beam

NEW CITY Open stage with DJ Lazer Beam

ON THE ROCKS Open stage with DJ Lazer Beam

POWER PLANT Open stage with DJ Lazer Beam

RED STAR Open stage with DJ Lazer Beam

THE ROOST Open stage with DJ Lazer Beam

WCLM DJ Nick 7 of Shout Out Out Out Out: 8pm (door): \$7 cover

WINTERGARDEN Open stage with DJ Lazer Beam

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THE ROOST Fridays All Request Dance Party with DJ Jazzy with rotating shows every week \$4 (member)/\$6 (non-member)

ROUGE LOUNGE NYC Nights Salsa-Merengue-Bachata-House-Reggaeton-Urban-Old School with DJ Spice

RUM JUNGLE Peoples DJ Spinning

SCOTT'S PUB Open stage with DJ Lazer Beam

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ON THE ROCKS Miss Understood, Donjuan

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SUN LIVE MUSIC

ATLANTIC TRAP AND GILL Showdown
10:30pm-1am (no cover)

BLACK DOG FREEHOUSE Got to Give It
Up! 10:30pm-1am (no cover, soul, Motown,
etc. with DJ Red Dawn)

CROWN AND ANCHOR PUB Jam
every Sunday 7pm

EDMONTON EVENT CENTRE Social
10:30pm-1am (no cover, guests at ages
event 7pm (door) \$37.50 at
TicketMaster, Unconquered.com,
Megatunes, Blackbyrd, Freecloud)

FESTIVAL PLACE The MacKenzie
10:30pm-1am (no cover, \$30
cover, \$15 (theatre) at
TicketMaster, Unconquered.com)

HORIZON STAGE Alberta Country Music
10:30pm-1am (no cover, guests at ages
event 7pm (door) \$37.50 at
TicketMaster, Unconquered.com,
Megatunes, Blackbyrd, Freecloud)

JAMMERS PUB Sunday open blues
10:30pm-1am (no cover)

EDDIE SHORTS Sundays open stage
10:30pm-1am (no cover)

NEWCASTLE PUB Live jam hosted by
Willie and Dave every Sat. 2-10pm

NEW CITY LIKVID LOUNGE
Afternoon jazz (Earth Day wrap-up party)

O'BRYNE'S Cafe Jam Open
stage 10:30pm-1am (no cover)

ON THE ROCKS Jimmy Rabbit, Bidwisk, DJ
Dudman

OSCAR'S PUB Open stage Sundays host-
ed by Chris Wynters of Captain Tractor (8-
10pm)

POWER PLANT Drive By Punch Fairwell
Show Passenger Action, The Johnsons,
Horn the Hat, No Kings Passengers, 10:30pm-1am (no cover)

RITCHIE UNITED CHURCH Jazz and
soul 10:30pm-1am (no cover)

RIVERSIDE BAR AND GRILL The Red
Avenue, Riel every Sunday 7-11pm

ROSEBOWL Sunday open stage featur-
ing the 10:30pm-1am (no cover)

CLASSICAL

BLUE CHAIR CAFE Rosette Gurtar Duo,
11-2pm (music), donations

CITY ROOM-CITY HALL Edmonton
Awards Music Festival Gala, 2pm, free

ROBERTSON WESLEY UNITED
CHURCH A Baroque Bouquet, Alberta
Baroque Music Society featuring
travels (chairs), Musko Kujitani
(violin), 3pm, \$23 (adult/\$18 student/sen-
ior) at TIX on the Square, at the
Gramophone, door

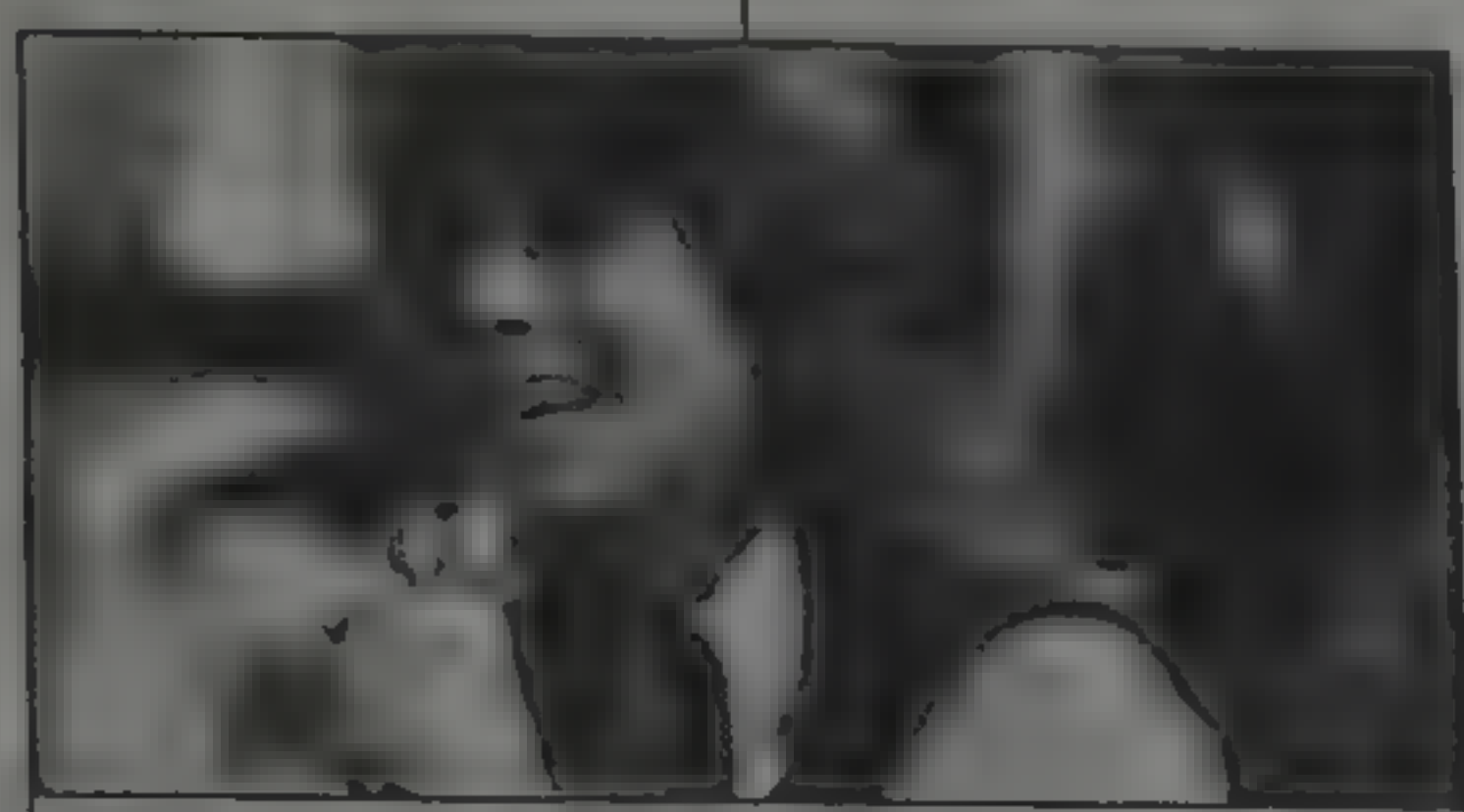
DJS

BACKSTAGE TAP AND GRILL Industry
Night with Atomic Improv, Jamsoul, and
DJ Tim

BLACKDOG FREEHOUSE Sunday
Afternoon with Phil Got to Give It Up
Main Floor funk, soul, Motown, and
disco with DJ Red Dawn 2-7pm

BUDDY'S NIGHTCLUB Rotating drag
shows DJ West Coast Baby/Daddy

NEW CITY Rub A Dub Unites Again DJ's



PREVUE / SAT, APR 21 (10 PM) / CASSIDY / VELVET
UNDERGROUND, \$8 After two years of no word from these
guys, Cassidy is back. Sadly, they still haven't convinced David
Cassidy to sing a duet of "I Think I Love You" with them

Jebus and Anarchy Adam (CJSR's Your
Weekly AA Meeting), the Simpson's at
9pm

O'BRYNE'S DJ Finnigan 9pm (door)
\$20 (basal) \$30 (premium) available by
phone at 414-6166

URBAN FRAT Urban Ladies Night
Sundays

WUNDERBAR Sundays DJ Gallatae and
XS, guests; no cover

MON LIVE MUSIC

EDMONTON EVENT CENTRE Interpol
guests; all ages licensed event; 7pm
(door) \$23.50 at TicketMaster

HULBERT'S Open Mic Monday's hosted
by Rhea March, 7-10pm

LB'S PUB House band, 9:30pm-1am, no
cover

NEW YORK BAGEL CAFE Marco
Clavens (samba to Bolero) every Monday

O'BRYNE'S Mr. Lucky (blues/roots),
9:30pm-12, no cover

PLEASANTVIEW COMMUNITY HALL
Acoustic Instrumental Old Time Fiddle
Jam hosted by the Wild Rose Old Time
Fiddlers Society; 7pm

CLASSICAL

FIRST PRESBYTERIAN CHURCH The
Princeton Quartet (comedy) Duo Muzza,
7-10pm, \$15 (adult) at TIX on the Square

DJS

BAR WILD Bar Gone Wild Mondays
Soul Industry Night, no minors 9pm-
2am



BLACK DOG FREEHOUSE Polar
Mondays, with DJ Penny Tennyson

BUDDY'S Amateur Strip Contest with
Ma Feflow DJ West Coast Baby/Daddy

FILTHY MCNASTY'S Metal Mondays
with DJ S.W.A.G

NEW CITY LIKVID LOUNGE Munch on
Metal Mondays, no minors

O'BRYNE'S Best local musical talent
with DJ Angus

TUE LIVE MUSIC

AVENUE SKATEPARK Greeley Estates,
Halifax, The Set, This I Confess, On The
Sidewalk Bleeding, The Vanny Affair, all
ages event 5:30pm (door) \$12 (day
off) \$10 (late) at Avenue Skatepark, The
Acoustic Drum Shop, Listen

BLIND PIG Moosehead Jam, Featuring
The Three Blind Pigs, Bruce Mohacy
(bass/keys), Greg Smith (guitar), Sandro
Dominielli (drums); 9pm-12

CASTLE ROCK-ST. ALBERT Tuesday
Freeway Jam, hosted by Mark Ammar,
Dale Collins and Noel Mackenzie, 8:30pm

DRUID (JASPER AVENUE) Open stage
with Chris Wynters and guest

EDMONTON EVENT CENTRE Social

Distortion, Black Halo 11:30pm-1am
ages event, 7pm (door) \$37.50 at
TicketMaster, Unconquered.com,
Megatunes, Blackbyrd, Freecloud

LEGENDS PUB Open jam hosted by
Gary Thomas

O'BRYNE'S Cafe Jam, with Shannon
Johnson and friends; 9:30pm

POWER PLANT Mark Robertson
(Bulldog), Roz Bell, Bowls, sorry no
minors, 8pm (door) \$10 (door)

YARDBIRD SUITE Jam session every
Tue. Jamie Cooper (drums) 8:30pm
(door) 9pm (show) \$3

CLASSICAL

JUBILEE AUDITORIUM Sunday
10:30pm-1am (no cover, guests at ages
event 7pm (door) \$37.50 at
TicketMaster, Unconquered.com,
Megatunes, Blackbyrd, Freecloud)

DJS

BLACKDOG FREEHOUSE Big Rock
Tuesdays, DJ's spin on the main level

BUDDY'S Free pool and tourney, DJ
Anarchy

ESMERALDA'S Top 40, country, R&B
with DJ Freeway DJ Jimmy

FUNKY BUDDHA (Whyte Ave.) Latin and
Salsa music, dance lessons 8-10pm

GINGUR SKY Basement Tuesdays
Reggae music with Bomb Squad T.N.O.
and Lady V status, no cover

NEW CITY LIKVID LOUNGE The In
Kraut Mod R&B, Northern Soul, 60s
Garage, Mod Revival with Dr. Erick and
guests

SAPPHIRE RESTAURANT AND
LOUNGE Taps Tuesday, popular house
beats with DJ Kevin Wong

SPORTSWORLD INLINE AND AND
ROLLER SKATING DISCO Top 40
request with a mix of retro and disco;
7pm-12 midnight

VELVET UNDERGROUND Tuesday Night
Shakedown: Rock and Roll with DJ
Genetic, DJ Fredricka, 8pm (door), no
cover

WUNDERBAR Tuesdays DJ and Piano
Philip and Bogner

WED LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic
with Duff Robison, 8pm

BLACKDOG FREEHOUSE Glitter Gulch
Wednesdays

BLUE CHAIR CAFE Jessica Heine, Jon
Nolan, Jaylene Johnson, 7:30pm, dona-
tions

EDDIE SHORTS Wednesday open stage
hosted by Kenny Rock 'n' Roll

FIDDLER'S ROOST Little, Fleeter, guitar

stage, 7:30pm (door) \$2

LEVEL 2 LOUNGE Open Mic

METRO CLUB AND BILLIARDS The
Metro World Beat Band with Enique

O'BRYNE'S Chris Wynters and guests,
8:30pm, no cover

ONE ON WHYTE/URBAN LOUNGE City
Vax, Moonbox

PLEASANTVIEW COMMUNITY HALL
Acoustic Bluesgrass Jam Presented by the
Northern Bluesgrass Circle Music Society
every Wednesday evening

RIVERSIDE BAR AND GRILL
The Red Avenue, Riel every Sunday 7-11pm

STALLITE ROOM Open Bar, The Moon
Boyz, no minors, 8pm (door) \$22
(day) at Blackbyrd, Listen, Freecloud,
Megatunes, Blackbyrd, Megatunes,
Listen, TIX on the Square/ \$25 (door)

TRAVELER'S ARTS (JASPER AVENUE)
BURY THEATRE Shariene Wallace
(piano), George Koller (bass), 7:30pm, \$15
(door)

URBAN LOUNGE/ONE ON WHYTE City
Vax, Moonbox

WILD WEST SALOON Mark Loeur

DJS

BACKROOM VODKA BAR Open
Wednesdays, South Deep House with
N.E. and Smoov

BLACKDOG FREEHOUSE Stanley
Carroll spins on the Woottop, Glitter
Gulch Wednesdays Main Floor Best
Rides... Worst Wrecks... no cover roots
music every Wednesday with DJ Buster
friendly, no music once a month

BUDDY'S Hamp day with DJ Sexy
Sean

FEVER NIGHTCLUB Industry
Wednesdays

THE FOX Wind Up Wednesdays Classic
R&B, hip hop, reggae, old Skool, reggae
on with invincible, Touch It, Lady V status
and weekly guest DJs

HULBERT'S Open Mic Monday's hosted
by Rhea March, 7-10pm

LEGENDS PUB Hip hop/R&B w/ DJ
Spinny

NEW CITY LIKVID LOUNGE Rockabilly
(no cover)

NICKI DIAMOND'S Punk and 80s metal
every Wednesday

RED STAR Funk n' Soul funk soul
disco, nu jazz, reggae, hip hop with Cool
Curt, Yun, Junior Brown, Remy

STANDARD Wednesday Game Wind
Fest with DJ Nestor Delano

STOLLI'S Wild Cherry, House, garage
with Tapewitch, Resident Funk, fusion with
Steve Velocity

VELVET UNDERGROUND Panic: India
Mod, Rock, Electro Dance Party with the
Jas 3, no cover

WUNDERBAR Wednesdays with new
DJ no cover

Y AFTERHOURS Y Not Wednesdays

VENUE GUIDE

HALL Arts Building, University of Alberta, 492-0601 • COSMOPOLITAN MUSIC SOCIETY 8426 Gateway Blvd • COWBOYS 10102-180 St. 481-8739 • CROWN AND ANCHOR PUB 15277 Castle Downs Rd, 113 St. 472-7696 • CROWNE PLAZA CHATEAU LACOMBE 10111 Bellamy Hill, 492-2384 • DANTE'S BISTRO 17328 Stony Plain Rd, 486-4448 • DECADANCE 10018-105 St. 990-1792/964-3168 • DEWEY'S LOUNGE Power Plant, U of A Campus, 492-3101 • DOW CENTENNIAL CENTRE 8700-84 St. Hwy 21, Fort Saskatchewan • FACULTÉ SAINT JEAN AUDITORIUM 8406-91 St. • FORT SASKATCHEWAN 9700-84 St. Fort Saskatchewan • DRUID 11606 Jasper Ave. 492-1128 • DUSTER'S PUB 6402-118 Ave. 474-5554 • EDDIE SHORTS 10713-124 St. 453-3063 • EDMONTON EVENTS CENTRE WEM 11111-111 St. 492-1111 • FIDDLER'S ROOST 11111-111 St. 492-1111 • FILTHY FESTIVAL PLACE Telus Theatre, 100 Festival Way, Sherwood Park (449-3378) • FEVER NIGHTCLUB Phase 2 UFW, 561-1117 • FIDDLER'S ROOST 11111-111 St. 492-1111 • FILTHY MCNASTY'S 10511-82 Ave. 916-1557 • FIRST MENNONITE CHURCH 3650-91 St. • FIRST PRESBYTERIAN CHURCH 10425-105 St. • FOUR ROOMS Edmonton Centre, 102 Ave. 426-4767 • FOX 10125-109 St. 990-0680 • FRESH START CAFE Riverbend Sq., 423-9623 • FUNKY BUDDHA (WHYTE AVE) 10341-82 Ave. 433-9636 • GAS PUMP 10166-114 St. 488-4841 • GIBBONS HOTEL - GIBBONS 5010-50 Ave. 923-2401 • GINGUR SKY 15505-118 Ave. 913-4312/953-3606 • HALO 10538 Jasper Ave. 492-1111 • HILLTOP PUB 8220-106 Ave. • HOLY TRINITY ANGLICAN CHURCH 10037-84 Ave. • HOMEGROWN SOUL SHACK 8102 10374-82 Ave. 989-7009 • HONEST MUR'S BAR AND GRILL 8936-82 Ave. 463-6397 • HORIZON STAGE 1001 Cuthbert Rd, Spruce Grove 96-2611 • HULBERT'S 11111-111 St. 492-1111 • THE INKUBATOR 11111-111 St. 492-1111 • JAMMERS PUB 11148-127 Ave. 451-8779 • J AND R BAR AND GRILL 10037-84 Ave. 492-1111 • JEFFREY'S CAFE AND WINE 11111-111 St. 492-1111 • J.P. RANCH SALOON Jasper Place Hotel 15220 Stony Plain Rd. 492-1111 • JUBILEE AUDITORIUM 11111-111 St. 492-1111 • JULIAN'S PIANO BAR (Chapman) 11111-111 St. 492-1111 • KAS BAR 10444-82 Ave. 433-6768 • KHz (SHARK TANK) 10249-17 St. • KINGSKNIGHT PUB 10211-111 St. 492-1111 • LA CITE 11111-111 St. 492-1111 • L.B.'S PUB 23 Alvin Dr. St. Albert 460-9100 • LEGENDS PUB 6104-172 St. 421-2291 • LEVEL 2 LOUNGE 11111-111 St. 492-1111 • LONELY LONESOME 11111-111 St. 492-1111 • MCDONALD UNITED CHURCH 101 St. M. Donald Drive 488-4964 • METRO CLUB AND BILLIARDS 11111-111 St. 492-1111 • MUDDY WATERS 11111-111 St. 492-1111 • MUTTART HALL-ALBERTA COLLEGE 10050 MacDonnell Dr. • NEWCASTLE PUB 11111-111 St. 492-1111 • NEW WEST HOTEL 11111-111 St. 492-1111 • NEW YORK BAGEL CAFE 6104-172 St. 421-2291 • NEW CITY SUBURBS 10081 Jasper Ave. downstairs 413-4578 • NEW WEST HOTEL 11111-111 St. 492-1111 • THE NORWOOD LEGION 11111-111 St. 492-1111 • NIKKI DIAMOND'S 8130 Gateway Blvd • NORTH GLENORA COMMUNITY LEAGUE 11111-111 St. 492-1111 • ONE ON WHYTE/URBAN LOUNGE 11111-111 St. 492-1111 • O'BRYNE'S 10616-82 Ave. 414-6766 • O'CONNORS 10410-104 St. 936-5457 • OVERTIME BOILER AND TAPROOM 10410-104 St. 936-5457 • PLANET INDIGO - JASPER 10410-104 St. 936-5457 • PLANET INDIGO - ST. ALBERT 612 Liberton Dr. St. Albert • PLEASANTVIEW COMMUNITY HALL 11111-111 St. 492-1111 • POWER AVENUE 11111-111 St. 492-1111 • PRISM BAR & GRILL 10410-104 St. 936-5457 • QUEEN ALEXANDRA HALL 11111-111 St. 492-1111 • RATT (ROOM AT THE TOP) 11111-111 St. 492-1111 • RED STAR 10534 Jasper Ave. 426-0625 • RENDEZVOUS 11111-111 St. 492-1111 • RIVERDALE HALL 11111-111 St. 492-1111 • RITCHIE UNITED CHURCH 9624-74 Ave. • ROBERT TEGLER STUDENT CENTRE - CONCORDIA CAMPUS 11111-111 St. 492-1111 • RIVERSIDE BAR AND GRILL 326 St. Albert Trail 460-1122 • ROSSDALE HALL 11111-111 St. 492-1111 • ROUGE LOUNGE 11111-111 St. 492-1111 • THE ROOST 11111-111 St. 492-1111 • ROSEBOWL 10111-111 St. 472-7696 • ROSSDALE HALL 11111-111 St. 492-1111 • SAK'S ON 52ST 11111-111 St. 492-1111 • SAPPHIRE ROYAL ALBERTA MUSEUM THEATRE 12645-102 Ave. • RUM JUNGLE Phase 2 UFW, 561-1117 • SAVOY 10410-104 St. 936-5457 • SOUTHMINSTER STEINHAUER UNITED CHURCH 11111-111 St. 492-1111 • RESTAURANT AND LOUNGE 10416 Whyte Ave. 437-0231/710-1025 • SAVOY 10410-104 St. 936-5457 • ST. ANDREW'S UNITED CHURCH 11111-111 St. 492-1111 • ST. BASIL'S CULTURAL • SPORTSWORLD INLINE AND ROLLER DISCO 13710-104 St. 472-6336 • ST. ANDREW'S UNITED CHURCH 11111-111 St. 492-1111 • ST. BASIL'S CULTURAL CENTRE 11111-111 St. 492-1111 • STANDARD 10107-104 St. 438-2582 • STARLITE ROOM 10030-102 St. 428-1099 • STOLLI'S 2nd floor, 10368 Whyte Ave. 437-2253 • STONEHOUSE PUB 11012 Jasper Ave. 420-0448 • STRATHEARN UNITED CHURCH 8103-104 St. 492-1111 • THE STUDIO 9710-107 Ave. • STUDIO 27 Fine Arts Building, U of A • TAPHOUSE 9020 McKenny Ave. St. Albert 458-0910 • TOUCH OF CLASS (Chapman) 11111-111 St. 492-1111 • TRANSCEND COFFEE BAR AND ROASTERY 11111-111 St. 492-1111 • TWILIGHT AFTERHOURS 10030-102 St. 428-1099 • URBAN FRAT 11111-111 St. 492-1111 • WILD VELVET UNDERGROUND 10030-102 St. 428-1099 • WESTWOOD UNITARIAN CHURCH 11111-111 St. 492-1111 • WHISTLESTOP 11111-111 St. 492-1111 • WOODCROFT COMMUNITY HALL 11111-111 St. 492-1111 • WUNDERBAR 11111-111 St. 492-1111 • WINSPEAR CENTRE 4 S. 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saturday april 14th

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This fond farewell packs a Drive by Punch

TARA ZUROWSKI / tara@vancouverweekly.com

When Leduc's Shawn Kilgrain was in Grade 9, he used to spend his free-time skateboarding. He remembers noticing Chris Reddy rollerblading in the park, usually with a guitar in hand.

"I remember seeing Chris rollerblading with a guitar and said, 'Hey, why don't me and you start the band today?'" begins Kilgrain. "So I went over, and from that day on we just kept going at it. We didn't really know each other that well, but that's how it started."

For 10 years now, *Drive by Punch*'s screamo pop punk sound has been a local favourite to many. The band has released a couple of EPs and a full-length, *A Good Start to a Bad Day*. But as all good things must come to an end, so must Drive By Punch.

"We decided in November that we were going to call it quits," says Kilgrain. "Same old story. We all have other jobs, and that's part of the reason we ended up disbanding in the end. We want to be on the road but we can't. The other jobs kind of overcame and opportunities were presented. I can't blame them for not passing on them."

"They're still my best friends and we are just as tight," he adds. "Chris and I wanted to pursue it stronger than we were, so we decided to start our own band. That's what we've been working on."

WHEN DRIVE BY PUNCH WAS in its prime, the boys were on such a strict schedule that they would get together to write songs everyday.

PREVIEW

SAT, APR 21 & SUN, APR 22
DRIVE BY PUNCH

SAT, APR 21 (8 PM)

WITH TODAY AND AFTER, BROKEN NOSE, THIS CIVIL TWILIGHT, THE FEBRUARYS

SUN, APR 22 (6 PM) (ALL AGES)

WITH PASSENGER ACTION, THE JOHNSONS, DOWN THE HATCH,

ANY MOTHERS MURDER

POWERPLANT, \$12

Eventually, they slowed it to five times a week.

"God, my fingers would get so sore," muses Kilgrain as he waxes nostalgic about his time in the band. "Our first show ever was at Chris's high school. It was for a talent show, but he had graduated already. We covered a few Brian Adams songs and a couple of our own. They wouldn't let us compete in the end because no one else went to the school. I was only in Grade 10."

"They are a great group of guys," he continues. "Touring with them was always a good time. It was something we didn't even expect, being on tour in hotels. We enjoyed our nights out on the road and drank way too much."

Despite the sense of melancholy that can pervade endings, Kilgrain is hoping for a grand exit for the band.

"We were at it for 10 years," he says. "We hope all our friends come out to see us and send us off in style—we're celebrating. It feels really great that we got to be a part of this together. When you're looking back—definite hindsight—time flies. I can't believe it's been 10 years. I will miss being a part of this band." ▼



PREVIEW / THU, APR 19 - SAT, APR 21 /
BIG DAVE MCLEAN / BLUES ON WHYTE,
THU, FREE, FRI & SAT, \$4 AFTER 8 PM

There's something about a good blues gig that brings out the hollerin' in people, and there were plenty of "yeahs" and "woos" when Winnipeg's Big Dave McLean took over the stage of Blues on Whyte back in July of 2006. He came armed with his guitar, harmonica and a big, gritty voice, growling his way through a virtual history lesson in the blues. Leading a trio of local musicians, McLean took a slight detour with an old Lightnin' Hopkins gospel number, but he promised that he'd get right back to the Devil's music and that's exactly what he did, singing about more bad mornings than any person should ever have to face. But that's what the blues is all about, isn't it? When life knocks you over and kicks you when you're down, you climb right back up and do it again. McLean has picked himself up, dusted himself off and he's back at Blues on Whyte for another run. —EDEN MUNRO / eden@vancouverweekly.com

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THE STRATHCONA STRING QUARTET

Jennifer Bustin and George Andrix, violins;
Moni Mathew, viola; Josephine van Lier, 'cello

Thom Golub:

String Quartet No. 2 B.C. (2002, world première)

Dave Wall:

Wakish (2006, world première)

INTERMISSION

George Andrix:

Canyon Anthology (1998);

Particles - A Brief History of Time

Lizards and Snakes - Spirits - Choral

Roger Deegan (1928-2006):

Boxcar Boogie (1999); Very Like: A Motherless Child (2005); Bashaw Boogie (2001)

SATURDAY • 28 APRIL • 8:00 P.M.

Convocation Hall, University of Alberta

Tickets \$15 (adults) and \$10 (students, seniors)



EDMONTON COMPOSERS' CONCERT SOCIETY
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Edmonton about to lose a few more musicians in the Big Smoke

EDEN MUNRO / eden@vancouverweekly.com

It seems that there's a turning point just around the corner for **Bramwell & the Left Overs**. The group has completed its new album *Under Ground* and will be setting it free during a live performance this week.

But then, just a few days after that, Edmonton will be losing a few more talented musicians when leader Bramwell Park departs the city for Toronto along with the band's fiddler Michelle Sabourin and bassist Stephen Badach, while guitarist Stephen Tchir is contemplating a move to either Toronto or Montreal, leaving only drummer Sean Macintosh here in Edmonton.

While this is a sad day for music fans here in the city, the move makes sense for Park, who has something of a traveller's spirit, having done time backpacking through Southeast Asia and driving around Canada, along

PREVIEW

SAT, APR 21 (2 PM)
BRAMWELL & THE LEFT OVERS
WITH JESSE DEE, CHELSE ALBERT
STANLEY MILNER LIBRARY THEATRE, \$10

with a six-month stint playing in a jazz band on a cruise ship. This time, though, he's homeward bound.

"I'm from Ontario, so I'm kind of going back to my family and lots of friends," he notes, adding that Sabourin will be attending music school while in Toronto. "There's no serious reason [for the move] other than just school and, 'why not?' Moving to Toronto seems like a logical step music-business wise. The scene is a lot bigger—more people, obviously—and stuff like touring is a lot easier because there are way more cities around the area and getting to the States is a lot closer."

After spending five years in

Edmonton, Park admits that he has nothing against the city—he just feels that it's time to move on once more.

"I love to travel and I love to change the scene around, so that's probably a big part of it," he considers. "I might not stay in Toronto for very long, either. I don't know."

While Park hasn't lined up a job out east, preferring to just head out there and see what happens, and the friends have yet to finalize their living situation, one thing that is certain is that they will be moving out there as a band—minus a drummer, although Park says that they already have another one lined up.

"Actually, my brother, Josh Park, he lives in Toronto right now and he's in the drum program at Humber College," he explains. "We've played shows out in Ontario before and he was the one who played drums for us then, so he's going to be the new drummer. We're going to keep push-



ing the band and see what we can do down there."

THE RELEASE OF THE new album does seem to be a natural jumping off point for the band's move, plus the genesis of both the disc and the eastward move can be traced in part back to Park's time on the cruise ship. While out on the high seas, he took advantage of the ship's collection of instruments, recording demos on his laptop in the middle of the night. He also called in some of the other musicians for help trying out his ideas.

"It was kind of cool just getting involved with all the different musicians," he recalls. "There was a cello player from Romania, and he helped

out on a demo to throw some ideas down. It was a lot of fun because there were so many musicians from all over the world."

As for the move, Park says that he's never been one to make solid plans for more than a few months ahead, but he was inspired to change his locale by a fellow musician on the ship.

"I met a guitar player named Neil who was from Saskatoon and somehow he just convinced me that I should get off the cruise ship and get back to Canada," Park says. "He said, 'you've got to move to Toronto and you've really got to push your thing.' He was always telling me that and it really stuck in my head." ♥

WILN

Social Distortion

★ AN AUTOGRAPHED GUITAR
★ A CHANCE TO MEET THE BAND AT SOUNDCHECK

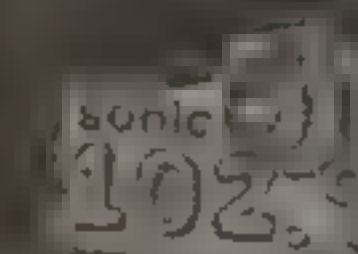

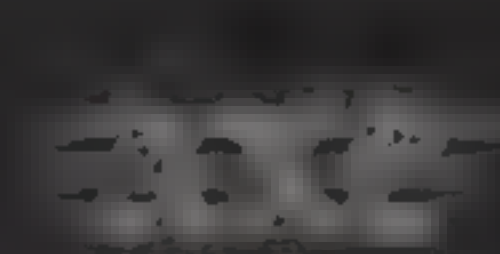

APRIL 22ND

EDMONTON EVENTS CENTRE

ALL AGES • GENERAL ADMISSION
DOORS AT 7:00 PM

To enter, send your name
and daytime phone number to
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1 winner will be drawn randomly from
all entries on April 20th at high noon!



PREVIEW / MON, APR 23 (7:30 PM) / THE PRE TENORS / FIRST PRESBYTERIAN CHURCH, \$25 If you owned a unique organ that was originally built in 1909 by Casavant, the earliest and most famous of Canadian organ builders, you'd want it to sound its best too. Edmonton's First Presbyterian Church is lucky enough to own this hauntingly beautiful instrument that, sadly, requires serious repairs to return it to its former glory. In order to raise the money needed to complete these repairs and restore the organ to concert quality, the church is holding a fundraising concert featuring Fringe favourites the Pre Tenors. Luciano Paparazzi, Placido Domingo, Jose Whocarras and their accompanist Zubin Maytag promise a night of opera and comedy, sure to please fans of both. Tickets are at Tix on the Square. —BRYAN BIRTLES / bryan@vancouverweekly.com

Words don't fail Team Building

CHRISTINA O'KEEFE / marychrista@vuweekly.com
 "You know, I don't even know what he's singing about," laughs Shaun Hammermeister. "I guess I'll find out when our album comes out this summer."

The bassist glances at his **Team Building** bandmate, guitarist and frontman Bradley Amundson, who laughs. While the Edmonton-based band creates collaboratively, lyrics are solely under Amundson's aegis.

Have you ever read lyrics for an album and they spoiled it for you? You get put off before you hear the song?" Amundson asks. "Good lyrics often don't really make sense on their own."

Having offered that—a sort of statement of philosophy—Amundson reluctantly elaborates. "They're stories, a lot of them. Some are really personal, about my family. Or I see people and make up stories about them. Like one night—it was around midnight and rainy—there was this old lady going up and down the street, just over and over again. It wasn't clear what she was doing and I was wondering why she was going around in circles in the middle of this rainy night."

These stolen, elliptical experiences become a better frame to convey Amundson's emotional world than a more direct approach—the more he looks himself in metaphor, the more universal the feelings evoked.

THE LYRICAL ABSTRACTION—delivered



PREVIEW

FRI, APR 20 (8 PM)
TEAM BUILDING
 WITH THE ROCKY FORTUNE, HEADBAND,
 TEAM CAPTAIN
 POWERPLANT, \$10

by Amundson's earnest, velvety croon—meshes perfectly with Team Building's oddly sculptural, moody music pieces.

"We have a big sound, I think," Amundson ventures.

"There are dynamics," Hammermeister adds. "It goes from being pretty mellow to ... well, not fast. But loud. There are lots of slow builds to something like a wall of sound."

The intensity can be glimpsed in the band's lineup, which fell solidly into place only since last fall when Hammermeister and Amundson

found drummer Jamie Robertson and were joined by Choke guitarist Jack Jaggard and Scott Davidchuck.

"When our original drummer left, Brad and I almost called it quits," Hammermeister confesses. "It was months and months of just us."

This unsatisfactory situation was tinged with irony—Hammermeister and Amundson (along with first drummer Mario Laquantani) met through mutual friends when the bassist's band required a guitarist.

"It was like a blind date," Amundson deadpans. "You know, we didn't talk for the first year. We'd play for three hours but barely talk. I wouldn't sing for a long time—I was shy. Or maybe it's just that they were an instrumental band before I joined. I was afraid they wouldn't like it." ▼



PREVIEW / THU, APR 26 (8 PM) / **THE RAVEONETTES** / WITH COCKATOO, MANRAYGUN, HOT PANDA / **NEW CITY** With a penchant for writing dark and noisy tunes and a fetish for '50s and '60s Americana, the Raveonettes have been delighting audiences worldwide for quite some time now. And guess what—they seem to have a thing for playing at New City. The band is making a special trip to Alberta to play Edmonton and Calgary in a special electric duo show. While a lot of super hot buzz bands like to pass over our fair burg, the Raveonettes like us! They really like us!! And frankly, we really like them. —
 BRYAN BIRTLES / bryan@vuweekly.com

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 AND THE **WHEAT POOL**
 AT THE POWERPLANT

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APRIL 26
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dan bern

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with guests
jeff stuart & trevor tchir
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APRIL 21

STARLITE ROOM



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DOORS 5 PM - ALL AGES - TIX ALSO AT MEGATONES, FS (WEM), S BLACKBYRD

BRAND NEW

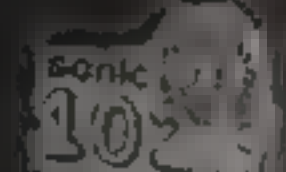
with guests ANATHALLO

MAY 11 - EDMONTON EVENT CENTRE

DOORS 7 PM - ALL AGES AT ADMISSION

TICKETS ALSO AT MEGATONES, FS (WEM), S BLACKBYRD

106 EDMONTON RD. EDMONTON, AB



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MAY 3 - STARLITE ROOM

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EDEN MUNRO / eden@vancouverweekly.com

The life of a touring musician can be a hard one, full of long hours of nothing but lonely roads, cheap motel rooms and bad food. But then there are those times when it's, well, not so hard. That was the case when Saskatchewan guitarist/storyteller **Joël Fafard** headed down under for his second tour of New Zealand.

"Oh, it was so good," he laughs. "I'm a cross-country runner, so for me every day was drive to a new beautiful place, go for a run in the mountains [or] at the beach, go for a swim in the ocean, have dinner, play a show, start over again."

Fafard was in the country for three weeks this time around, playing 10 shows and absorbing the distinct atmosphere of New Zealand. He admits that this latest trip was a far cry from the first time he ventured to the other side of the world 13 years ago.

"This time I had a rental car—last time I was hitchhiking," he explains. "The woman who's my wife now was on an art exchange at the University of Canterbury. I wasn't really a touring musician back then, but she played my demo tape for somebody at the Christchurch Folk Music Club and he helped to get that around New Zealand and found some gigs for me, so I was able to come over and visit. I stayed for two and a half months and in that time I did a two-week tour."



PREVIEW
FRI, APR 20 (8 PM)
JOEL FAFARD
BLUE CHAIR CAFÉ, \$15

AFTER HIS LATEST TRIP, Fafard was invited back once again to play the Canterbury Folk Festival in a couple of years, and he's planning to start another tour from there. In the meantime, though, the songwriter is filling his schedule with dates here at home—a number of which are taking place right in the homes of music fans. Fafard says that he's become a big fan of house concerts, and he has taken to

booking those shows first and then filling the tour in with club dates.

"They're just so much fun," he says about the appeal of a house concert. "It's just a great concert setting. It couldn't be more intimate and more quaint. It's a great way to meet your audience, too, because people feel comfortable talking to you."

"There are people who will go to house concerts who wouldn't go out to a club," he continues. "So you have an audience that you wouldn't have otherwise. They're just not interested in going out that way, but they'd love to go to somebody's house and see you." ♡



REVUE / FRI, APR 13 / BLACK LABEL SOCIETY / EDMONTON EVENT CENTRE A lot of beer and a lot of beards. That's what the scene was when Black Label Society rolled into Edmonton for a sold out show at the Edmonton Event Centre. The crowd might have been writhing if the people hadn't been packed so tight in front of the stage, with a good number of them crowd surfing before the band even hit the stage. Once Zakk Wylde and his compatriots appeared, it just got rowdier, with Wylde downing bottles of beer and spraying the booze overhead while laying down thunderously heavy riffs with his guitar. There's something a little caricature-ish about the band's hillbilly-biker image, what with the skulls and chains placed around the stage, but the predominantly male and inebriated audience wasn't complaining, and Wylde and his boys were obviously having fun playing the roles of the Viking marauders. —EDEN MUNRO / eden@vancouverweekly.com

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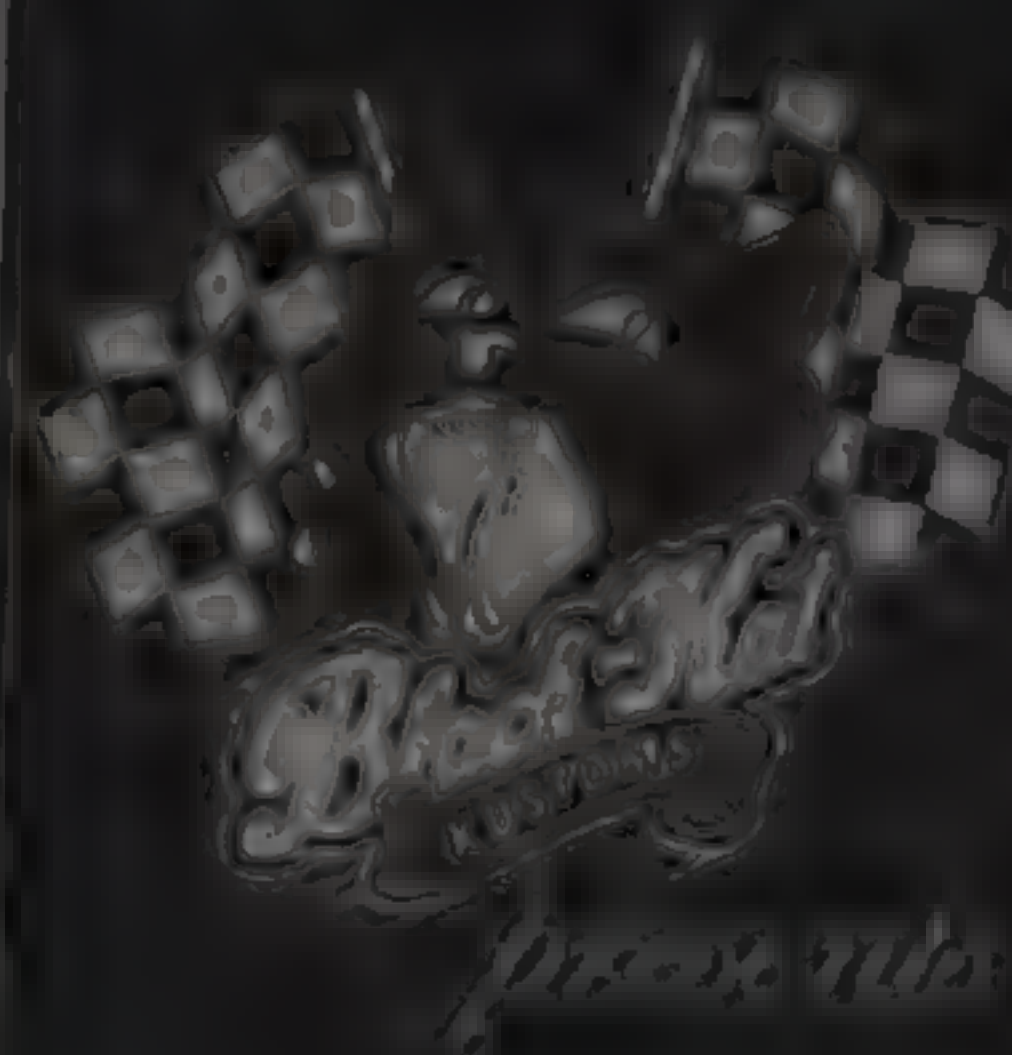
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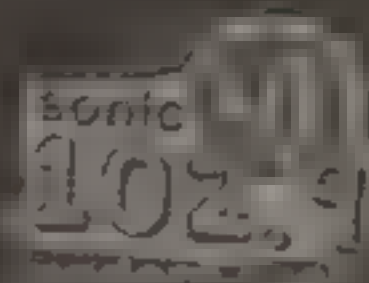
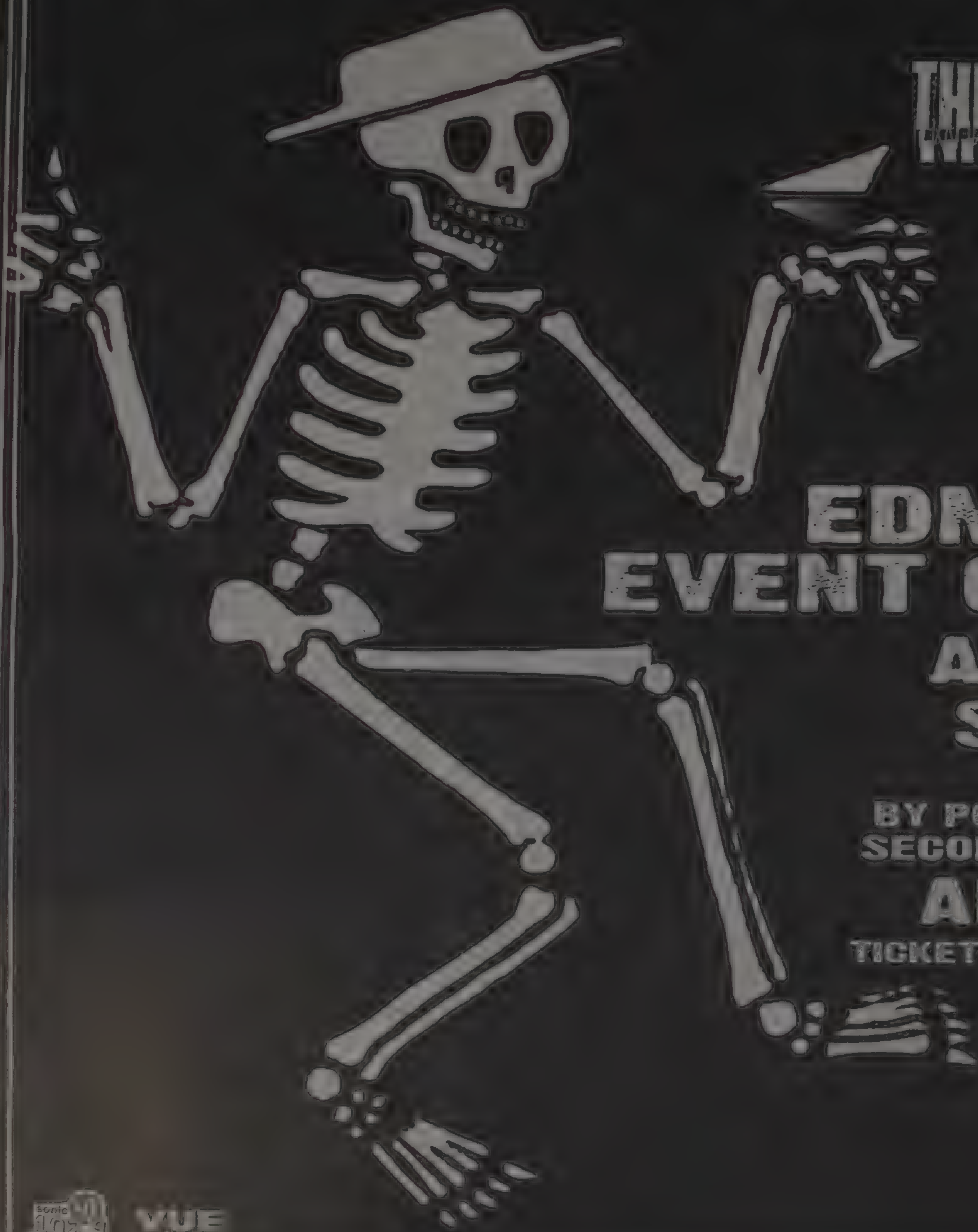
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Fair is foul and foul is fair, *Macbeth* hovers in Edmonton's dusty air

SARAH CHAN / sarah@vuwweekly.com

Edmonton opera is tackling Giuseppe Verdi's opera of Shakespeare's *Macbeth* for the last production of the season.

Macbeth is one of the four great tragedies from Shakespeare's oeuvre, detailing the fall of a hero and his descent into madness, and Edmonton Opera is bringing the tale to life with the return of baritone Jason Howard, an industry favourite who previously sang leads in last season's *Bluebeard* and 2001's *Rigoletto*.

"It's a fantastic role to play, it's a great play and it's a great opportunity for an actor. As a baritone, it's one of the roles you wait for in your career," Howard enthuses. "I've known this play since I was a child, I went to go see it on Stratford-upon-Avon when I was 15 with my school—I saw Helen Mirren as Lady Macbeth.

"I grew up in Wales in the UK where singing is a very strong tradition," Howard recalls, admitting that he recognized his love for theatre and singing very early in life. "I was a fire fighter at the time, singing in an amateur male choir of about 100 men."

After touring around the UK with his choir, and being impressed upon seeing his first opera, *Madama Butterfly*, Howard pursued an educa-

PREVUE SAT, APR 21 (8 PM),
TUE, APR 24 & THU, APR 26 (7:30 PM)
MACBETH
JUBILEE AUDITORIUM, \$21 - \$120

tion and career in singing.

"Eventually I started to take singing lessons in Wales, I took lessons simply to be able to give a solo in the pub for fun," he explains. "It gradually took over me, and took over my life."

THOROUGHLY EXCITED to be taking on the dynamic role of *Macbeth*, Howard cautions against mistaking Shakespeare's character with the real MacBeth.

"In reality, *Macbeth* was a good king and he reigned for a great 17 years," he notes. "He did kill Duncan, but on the battlefield. He was a good king until he was defeated on the battlefield himself.

"[Duncan's murder] goes against anything *Macbeth* ever believed in, his warrior's code," Howard continues, pointing out the differences between the *Macbeths*. "He does it against his best judgment—from that moment on it's a downward spiral and he's never the same again." ▼



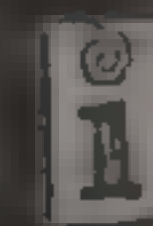
PREVUE / FRI, APR 20 (8:30 PM) / ZOMBIE GIRL / WITH FRONT LINE ASSEMBLY / NEW CITY, \$25 "Zombie Girl as a band is still pretty fresh, like a juicy brain, if you may," says Renee Cooper-Komor, singer for the band. "We're happy as long as there are a lot of juicy bodies present at our shows. Electro/dance rock with a zombie virus attached." Musically, *Zombie Girl* is full of electronic sounds and beats meshed together with guitars and true rock spirit, along with gory make-up and some steamy sexual themes, so be warned, it's not for the weak hearted! Due to a photo of Cooper-Komor dining on a piece of latex flesh, *Zombie Girl* had a difficult time finding someone who would print the booklet for its latest album, *Blood, Brains & Rock 'n' Roll*. In the songs, Sebastian R Komor—Cooper-Komor's husband and the group's songwriter—is clear on what *Zombie Girl* is about. "Rock 'n' Roll, horror, sex and fun," says Cooper-Komor. "Hence the title of the album! Some songs are dark, some lighthearted and some sexy ... Come and check us out or we'll eat your brains for sure!" —TARA ZUROWSKI / tara@vuwweekly.com



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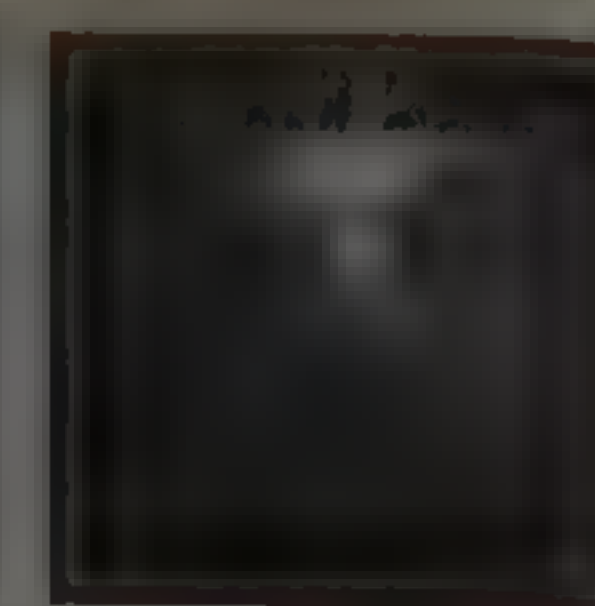
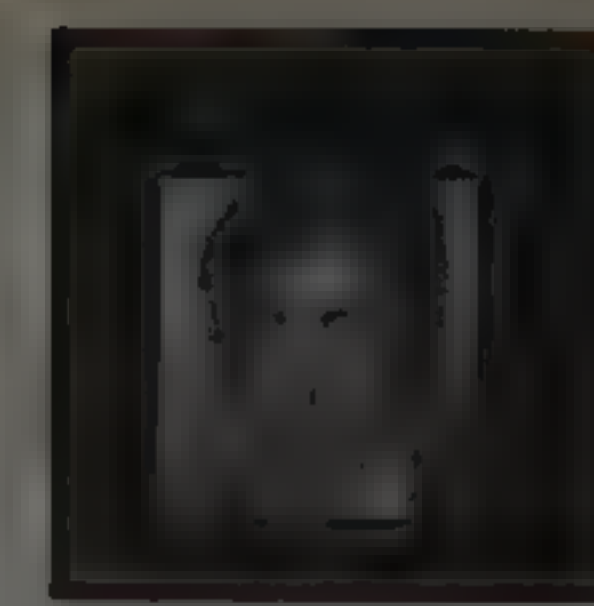
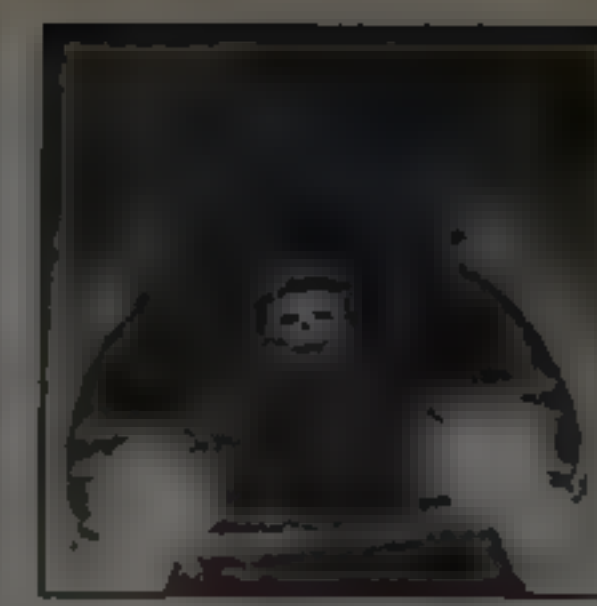
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ALBUM REVIEWS

NEW
SOUNDSILLFIT OUTFIT
PROUDLY RESENTING
INDEPENDENT

JOEL KELLY / joel@vuweekly.com



THIS ROCKS

I'm not even sure the youngsters behind Illfit Outfit have yet to comprehend how fantastically and utterly excellent *Proudly Resenting* really is, so it's up to me to toot their horn for them. This EP is easily one of the most enticing records of the year and will only serve to cement their hard-earned reputation as one of Edmonton's best up-and-coming bands.

Over the course of a scant six songs, the band mingles contagious, driving hooks with trademark yelps and grunts, all with a dash of sneering punk. Handclaps, three-part harmonies and some very pink album artwork featuring a happy octopus with a top hat all figure prominently. Actually, why take my word for it? Illfit Outfit showcases *Proudly Resenting* with a CD release party on Fri, Apr 20 at the Velvet Underground. Check them out and maybe you'll be tooting their horn with gusto just like me.

VARIOUS ARTISTS
DEATH PROOF SOUNDTRACK
WARNER

ROSS MOROZ / ross@vuweekly.com



THIS ROCKS

Quentin Tarantino has a pretty impressive track record of rehabilitating faded stars by casting them in unconventional roles in his films. Has-beens as diverse as John Travolta, Pam Grier and David Carradine have seen their careers resurrected by appearances in Tarantino flicks, and his latest film, *Death Proof*, seems to

aim to do the same for Kurt Russell.

But in addition to re-introducing yesteryear's matinee idols to moviegoers, Tarantino's movies also tend to feature obscure old songs—think of the “Stuck in the Middle with You” torture scene in *Reservoir Dogs*—many long forgotten hits have re-entered the public's consciousness by being included in Tarantino soundtracks.

Death Proof is no different, with its collection of weird, kitschy and completely fun rockabilly and driving tunes (it is a car movie, after all), from oldies (T-Rex's hand-clap happy “Jeepster” and “Hold Tight!” by ‘60s Brit-poppers Dave Dee, Dozy, Beaky, Mick & Tich) to the truly bizarre (1995's “Chick Habit” by April March, a former cartoon artist turned French pop star). Sure, there's nothing here you couldn't just download from Limewire, I suppose, but meh: even if it's not much of an album, *Death Proof* is one hell of a road trip mix tape. Just don't get in the car with Stuntman Mike ...

LEONARD COHEN
SONGS OF LEONARD COHEN
SONGS FROM A ROOM
SONGS OF LOVE AND HATE
COLUMBIA/LEGACY

EDEN MUNRO / eden@vuweekly.com



THIS ROCKS

What can you say about Leonard Cohen. After all these years, everybody knows—no, wait, let's not do that. Suffice it to say that the man is pretty well known as a poet and a songwriter, having begun his musical career as a folksinger, weathered the storm of the '80s—personally, I love his appearance on *Austin City Limits* where he was backed with synths and female backup singers, and seemed

steadfastly determined to perform “First We Take Manhattan” with no regard for melody at all—and emerged in the '90s as an elder statesman with plenty more to say.

People tend to either love Cohen or hate him, but the great thing is that opinions can sometimes change. Years ago, I thought very little of the man's music, but I've grown to love it over time and these reissues of his first three albums offer another chance to reevaluate his work.

The LP-like packaging is impressive, with full lyrics and plenty of photos, but even better is the sound. Every squeak of the fingers across the guitar strings is there, and listeners new and old can discover the nuances in Cohen's music, from the touching (his sad vocal on, well, almost every song) to the beautiful and flawed (his urgent delivery on “The Partisan” and his compellingly monotonous voice).

STEPHEN MARLEY
MIND CONTROL
UNIVERSAL REPUBLIC

CAROLYN NIKODYM / carolyn@vuweekly.com



THIS ROCKS

I am a bit of an old-school reggae hound. For me there's nothing like the sweaty sounds of Lee “Scratch” Perry or the doo-wop vibe of Alton Ellis or the sweetness of pre-fame Bob Marley. I've been known to poo-poo modern day reggae (except in live form), finding much of it to be somewhat soulless in comparison to its roots. Stephen Marley's debut *Mind Control*, however, does not fall into this group. I admit, though, after hearing the first and title track, I was all ready to give it a hard time—just for the fact that Stephen evokes his father more than any of his other singing siblings ever have.

But then comes the second track “Hey Baby”—with Mos Def—and I could tell that this was going to be different. *Mind Control* certainly conjures up Bob, but it brings reggae into the present with hip-hop influences and R&B hues. Maybe it's that he's putting out his first album at 34 (35 on 4/20!), maybe it's that he's produced two of his brother Damien's albums (one of which won a Grammy), maybe it's that he spent years performing with one family member or another, but there's a certain polish here that has nothing to do with production. And I like it.

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Online music providers need to heed the taxman

MUSIC **ENTER SANDOR**
STEVEN SANDOR
steven@vueweekly.com

Last week, this column took a look at the federal Copyright Board's decision to slap tariffs on songs sold on online services, such as iTunes. Basically, the tariff forces online content providers to send a percentage of proceeds to the copyright holders—usually, the songwriters—of the material that's sold.

This week, I'll look at why this so important.

This action was brought about by the Canadian Musical Reproduction Rights Agency (CMMRA), which represents most copyright holders in English Canada, and its Quebec counterpart, SODRAC, which represents most French-Canadian songwriters. The current win forces the providers to pay tariffs until the end of this year. But believe it or not, CMMRA and SODRAC will likely be in front of the feds again next year, asking for the tariffs to remain or possibly even go up next year. They would like to see tariffs rise to at least the 10 per cent mark for permanent downloads (they are at 7.9 per cent right now).

"We will be going through this process again," said David Basskin, the president of the CMMRA. "The deal expires at the end of the year so

we will be making another application form tariff before March 31."

For the music industry in Canada, this was a precedent-setting decision.

"Before this decision, there was no royalty rate system in Canada," said Basskin. "It was in [the Board's] opinion that the only fair and effective way to compensate these people was through a tariff."

Not only did Apple and online services such as Rogers and Bell fight the CMMRA, the record companies did, too—as did the Canadian Recording Industry Association, who leads the fight against copyright infringement in this country. So, why did they oppose CMMRA? Because they felt the labels, not the copyright holders, should control how and when royalties are paid out.

For the songwriters, though, this needs to be sorted out, now. According to federal government statistics, permanent downloads only made up 3.6 per cent of the national music business, and were worth just \$28.6 million. That may seem like a lot to you and me, but when you are talking national economy, it's chicken feed. But the feds forecast that the number will increase by more than 600 per cent by 2011. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

No such danger here. With the release of *Turf Wars*, Vancouver's Daggermouth have added another short and punchy pop punk piece to the collective angst, providing the call to battle for the band's cross-Canada tour.

The album has a good lead-in—I was hopeful for the first few seconds as guitarist Kenny Lush's chords called out the lead pipe in the back alley, but singer Nick Leadlay seems to have taken the same stock vocal pop punk style and done little to nothing with it. With Leadlay's predictable vocals, the album doesn't quite shock in its melodies.

To its credit, *Turf Wars* did catch my ear again later in the album when I thought I caught a Minor Threat rip-off at the end of "Fact: Mike Peecher Rollerblades." Maybe it was an intentional nod to their hardcore heritage, or maybe I'm overthinking it. Either way, Daggermouth opens up for Comeback Kid at the Starlite Room on Sat, Apr 21.

JOHN MAYALL AND THE BLUESBREAKERS
IN THE PALACE OF THE KING
CD

EDEN MUNRO / eden@vueweekly.com

John Mayall is one of those guys who is more often mentioned for who he played with than what he's done himself. You'd be hard pressed to find someone who can name more than an album or two out of Mayall's catalogue, but there are plenty guitarists out there who can rattle off the most famous names to pay their dues in Mayall's Bluesbreakers, Eric Clapton, former Rolling Stone Mick Taylor and Fleetwood Mac's Peter Green being among them.

But Mayall has never rested on the laurels of the past glories of others, and it should be remembered that those guitarists all played in Mayall's band, not the other way around. That said, when you've amassed as many recordings as this guy has—more than 50 of them—not everything's going to be a charmer. On *In the Palace of the King*, there's plenty of good blues—better than a lot of what's out there, for sure—but it's not always inspired. Sure, there's some nice soloing at the end of "Going Down," but it just doesn't get beyond a few sparks.

Still, it would be a shame to dismiss someone with Mayall's experience and talent without digging a little deeper and looking for the real gems like "Some Other Day, Some Other Time," where he lays down a vocal that stands with his best, along with some sweet harmonica work.

It's never bad, often better than good and occasionally great, and Mayall's been around long enough to deserve a little of the attention that's too often showered on his former protégés, some of whom are themselves long past their prime.

HAIRY! **QUICK SPINS**
WHITEY AND TB PLAYER
quickspins@vueweekly.com

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DOVECOTE
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Too awesome for your wee brain?
Some of each, perhaps?

MONEY MARK
BRAND NEW BY TOMORROW
BRUSHFIRE
Mellow and hooky;
Like staying home from school to
Smoke some big fatties

VARIOUS ARTISTS
BRIDGING THE DISTANCE
(A PORTLAND COVERS COMPILATION)
ARRCO
Covers! Some awesome,
Some unrecognizable,
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Black Dog

Meeting people is easy; junior high is not

TOTALLY GAY

LUKE FOSTER
totallygay@vancouverweekly.com

I used to sound like a girl. For half of my life, my voice was so high-pitched that each time I would answer the phone, the person on the other end would just start talking to me as if I was my mom or my sister. "Shirley, I'm so glad I caught you. We just have to talk about what you're bringing to the potluck. Teri's taken care of the meat dish but..."

"This isn't Shirley, Mrs Collins. It's..."

"Oh, I'm so sorry Carly. Is your mom home?"

"It's not Carly either. It's Luke."

"Oh dear."

Those phone calls went on until I was 15, when puberty finally did me a favour and dropped my voice about 10 octaves. But it literally happened overnight. I went to bed sounding like a girl and woke up sounding like a 40-year-old man.

I knew the next day at school would be painful—kids can be more cruel than gay boys—so I planned to stay silent and stave off the embarrassment for as long as I could. Well, five minutes into first-period, my social studies teacher called on me to read aloud from the textbook. I wanted to throw up, but I knew that I'd have to say something eventually, so I made the most fearless decision of my life and debuted my newly developed baritone in front of the whole class.

I barely got three words out about the Industrial Revolution, when my teacher stopped me. "Good for you Luke!" she exclaimed. "It's about time!" She then proceeded to clap and the rest of the class joined in her applause, laughing and patting me on the back. It was surreal, like something you'd see on a sitcom. I almost started crying, but to my surprise, no one made fun of me. That was the day I gained a new voice and grew a set of balls, well, figurative ones. Puberty wasn't that cruel to me.

After that, I realized, while I might possibly be the most embarrassed person alive, I really didn't care, because nothing I would ever do in the future could possibly be as terrifying as what had just happened. Or so I thought.

WHEN I FIRST MOVED to the city, I had no gay friends and had never been on a real date with a guy. To remedy the problem, I decided to hit up the Roost—by myself. To make it easier to strike up conversation with someone, I thought I'd smoke—you know, so I could ask someone for a lighter or a cigarette. But I had never smoked in my life, so there I was, on the patio, holding on to a cigarette that kept on going out because I didn't know that, to keep it lit, you had to inhale.

My plan did work; a really attractive guy came up to me and asked if I needed a light. After several failed attempts to light the cigarette I had in my mouth, he said, "You don't smoke, do you?"

"Nope. I just wanted to make conversation with someone and it worked."

That guy and I lasted through several

dates, a Lucinda Williams concert and an even more awkward make-out session that'll be fodder for another column.

Emboldened by my audacity, I decided that, since I had my first, albeit brief, relationship it was time for me to get a GBFF. I worked for the same organization as Richard, in different departments and on different floors. I actually had no idea if he was gay or not, but he looked like a homo and I decided to find out one day in the cafeteria. I walked up to him and asked, "Hi Richard. Are you gay? Because I am and I'm new to the city and I don't really know any other gay people and thought that we could hang out sometime."

He was taken aback, but appreciated my forwardness. He turned out to be gay and graciously invited me over to his house the next weekend to meet his partner. We've been friends ever since. I even baked 13 separate desserts for his wedding a year ago.

These are the stories I tell my gay friends when they're worried about what other people might think, when they hesitate before approaching someone at the bar or asking someone out for an innocent, *Archie*-comic style date. Because being gay is all about being embarrassed—mistaking straight people for gay, or lesbians for 12-year-old boys, dancing like a tool at the club, wearing a pair of studded jeans that looked so good when you tried them on in the store—especially in a city with such a small gay population where everybody knows everybody. And we all know that everybody talks.

So next time you're afraid of doing something bold, all you have to do is say to yourself, "This can't possibly be worse than what happened to that Luke guy." The worst thing that could happen, usually never does.

So please, feel free to use me as an excuse for talking to a stranger you think is cute. Except that if you end up getting a date by fake-smoking, you should know that you're probably going to end up dating a smoker.

FOR THE SECOND YEAR IN

a row, the Living Positive through Positive Living Society of Alberta is presenting Dining Out For Life.

On Thu, Apr 26, more than a dozen Edmonton restaurants will be participating in the event, with each donating 25 per cent of the day's food sales to the organization, which helps those in our city living with HIV/AIDS. Dining Out For Life is held each year in locations all over the United States and Western Canada, and last year almost \$6 000 was raised locally for the cause. Restaurants participating this year include The Blue Pear, Blue Plate Diner, Chianti, The Cr perie, cul ina, The Dish Bistro, Fresh Start Bakery, Jack's Grill, Parkallen Restaurant, il Portico, Red Ox Inn, Upper Crust Caf  and Wild Tangerine.

Check out diningoutforlife.com for more information and, if you're making reservations, be sure to say that you're Dining Out For Life. If you're anything like me, you never need an excuse to go out to a restaurant. This month, just make sure you go out on Apr 26. ♡

EVENTS WEEKLY

FAK YOUR FREE LISTINGS TO 422260
OR E-MAIL GLENYS AT LISTINGS@VUWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

BARABARA KATY FOUNDATION 1999 • 1999 • 1999 • Basketball, Mon (5-7pm) • Healing Circle, Mon (6-8pm) • Boxing, Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball, Tue (6-8pm) • Sewing Circle, Tue (6-8pm) • Beadwork Class, Wed (6-8pm) • C.N.F.C. Pow-wow, Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Cree Class, Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction, last Fri each month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, Fri (6-8pm)

EDMONTON BICYCLE COMMUNITY • one-day course to teach anyone how to run a basic children's bike safety course • Sat, Apr. 28 (8am-3:30pm) • Free, pre-register at jbcollier@shaw.ca or 433-1270

EDMONTON TRIBUNE ON THE ALBERTA TAX NEWS • Community Hall, 6330-105 Ave. St (888-3802) • Meeting every 2nd Sun (7-9pm); sponsored by the NDEnvironment • \$2

CONVERSATION CAF  University of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (11-3pm)

CULTURAL PLANNING SESSIONS (424-2787) • Be a part of Edmonton's arts and culture planning • City Arts Centre, 10943-84 Ave, Thu, Apr. 19 (7:30-10pm) • West Police Station, 16505-100 Ave, Sat, Apr. 21 (2-4:30pm) • Grand Trunk Board Room, 13025-112 St, Tue, Apr. 24 (7:30-10pm) • Clearview Arms Hall, 3804-139 Ave, Mon, Apr. 30 (7:30-10pm) • South Division Police Station, 104 Yoville Drive East, Sat, May 5 (2-4:30pm) • Pre-register by phone or by e-mail to culturalplan@edmontonarts.ab.ca

THE EDMONTON NATURE CLUB Royal Alberta Museum • Monthly meeting featuring Dr. Jim Butler's lecture *The Ivory Billed Woodpecker: The Enigma, The Reality, and the Prospects for its Survival* • Fri, Apr. 20 (7:30pm)

THE ELITE EDMONTON ROOM 422-2697 • Tea and Talk Series • Apr. 19 (7pm) • \$10/\$8 (member)

FORESTS ON THE FRONTLINE TELUS World of Science Margaret Zeidler Star Theatre, 11211-142 St (452-9100) • Presentation by Allan Carroll, Q & A session and reception with Carroll to follow • Apr. 28 (2pm)

GLOBAL CHALLENGES: THE ENVIRONMENT AND THE FUTURE RICHARD LEANEY Shaw Conference Centre (451-3344) • Lecture by Richard Leaney presented by TELUS World of Science • Apr. 24 (6:30pm) • \$125 (dinner and presentation)

GREED AND GOLD VS. COMMUNITY NEEDS Stanley Milner Library Theatre, 7 Churchill Sq (448-1505) • Featuring guest speaker Mario Teme, Community Activist from Guatemala • Fri, Apr. 27 (7pm) • Free, donations welcomed

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm). http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA COUNCIL 469-9778 www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student), visitors may attend three times before joining

INTERNATIONAL ASTRONOMY DAY • Members of the RASC will be setting up their telescopes • TELUS World of Science Observatory, 111 Ave, 142 St • Gazebo Park, 84 Ave, 104 St • Promenade Overlooking Victoria Park, South Side 100 Ave, West 119 St • Concourse behind St. Albert Place, 5 St Anne Street, St. Albert • Apr. 21-22 (7:30pm)

GADEAN SAMANTH LUGG • Gaden Samanth Lugg • Meditation Society, 11403-101 St, www.gadensamantlugg.org (479-0014) by Kushok Lobang Dhamchoe; beginner Tue (7pm), intermediate Wed (7pm), advanced Sun (11am-1pm) • Brahma Kumaris World Spiritual Organization, 208-10132-105 St, (425-1050) www.bkwsu.org • Raja Yoga Meditation

NATURE IN A BOX Grant MacEwan College, Rm 7-138, 107th St Bldg, 10700-104 Ave (922-4176) • Reflections on the captivity of wild animals, presentation by Rob Laidlaw • Wed, Apr. 25 (7pm) • Free

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PUBLIC FORUM ON HOUSING Faculty of Extension (492-9960) • Affordable Housing: Why it is a problem? What can be done about it? Presentations by Dr. J. David Hulchanski and Mr. Michael Farns followed by discussion • Apr. 19 (7-9pm) • Free, pre-register

ROBERT GENN ART TALK Stanley A. Milner Library Theatre (downstairs), 7 Sir Winston Churchill Sq • Artist lecture by Robert Genn, presented by the Alberta Society of Artists with the Edmonton Public Library • Thu, Apr. 19 (7pm) • Free

SELF ESTEEM SUPPORT GROUP • A support group for people who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

ROASTMASTERS CLUB • 426-5982 Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon)

EDMONTON ROASTMASTERS CLUB • 426-5982 Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • Jasper Ave (459-5296); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (6pm) • **MONTANA**: Beverly United Church meeting room, 11919-40 St (476-6363) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **PURSUERS**: Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org, weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chanticleer Toastmasters**: Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

WALK FOR DARRIN Oil Derrick, Hwy 2, www.walkfordarrin.ca • 15km welcoming walk from the outskirts of Edmonton into Churchill Square, Meet WFO on the final leg of the 8-day jour-

ney at the Oil Derrick on Highway 11 • Sun, Apr. 29 (noon) • Stop the Genocide in Darfur, Apr. 29 (5pm)

WANT TO START A HOUSING CO-OPERATIVE? MHBC 10867-97 St (995-6819) • A conversation about the basics with guest presenter Carol Murray • Apr. 25 (7-9pm)

WALKER TRAIL ASSOCIATION • 422-2697 guided hike, approx. 12 km at Cooking Lake Trail; Apr. 22 (9am), meet by MacDonald's at Abbottfield Mall, 30 St, 118 Ave • (968-2504) Free guided hike, approx. 10 km at Pipestone, Apr. 29 (9am), meet by Bonnie Doon Recycle, 85 St, 85 Ave

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTO people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bwmedmonton> • Social group for bi-curious and bisexual women • 2nd Thu ea month (7-30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S MITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Ventry Fair in The Stardust Lounge and GoDiva and Donnetella NEI in The GoDiva Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com

EDMONTON PRIME TIMES LEFT • Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontontp@yahoo.ca, www.primetimeswww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms); Speakers Series Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

MANNE-ANNE GABOURY (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN'S COMING OUT GROUP (488-3234) • Confidential, safe, free peer facilitated group • Starts Mon, Apr. 30 (runs 7 weeks) • Pre-register

BEARS CENTRE OF EDMONTON • Open Mon-Thu (1pm-10pm), Fri 3-10pm • Bears Movie Night: Bears Club, last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friend-sandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TIO Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month, trualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm); yuy@shaw.ca, www.members.shaw.ca/yuy • Sun Up and Show Up-Big Book Study: Sat (11-21); sunupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am, Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long. \$3 cover • Weekends \$4 (members)/\$8 (non-member)/Sun \$2 cover

SINGLE LESBIANS 40 PLUS • A women's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMEN'S COMING OUT GROUP • Starts Wed, Apr. 25 (runs 7 weeks) • Pre-register

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights,

golf tournaments and more • www.gaycanada.com/womon-space e-mail: womonpace@gmail.com

WOODY'S 11723 Jasper Ave (488-8557) • Open Daily (noon) • Tue Karaoke with Tizzy and Patrick • Sat Sun Pool Tournaments

SPECIAL EVENTS

CHILDREN OF TIBET Strathcona Community League, 10139-47 St (474-4413) • A Tibetan evening with NIMA (professional Tibetan wedding singer) music and silent auction • Apr. 21 (6-30pm) • \$5 (door)/\$25 (adv) at Earths General Store Padmanadi Restaurant

EARTH DAY Hawrelak Park (460-1756) • Entertainment, demonstrations, talks, exhibits featuring Wendy Walker, Peter Mary and Friends, John Spear, Bob Jahng, Michelle Boudreau, Jasmine Whelan, Dale Ladouceur, Isakn Afrika, MamaGuroove and Rena Whisthunder (opening with a 42 hoop traditional hoop dance) Incanto, Borneo Lion Dancers • Apr. 22 (noon-6pm)

EDMONTON POP CULTURE FAIR Aviation Heritage Centre, 11410 Kingsway Ave (960-0272) • Records, toys, comics and more • Sun, Apr. 29 (10am-4:30pm) • \$5/Free (child 12 and under)

FOOTLIGHTS ON FASHION Walderdale Playhouse, 10322-83 Ave (420-1757) • Featuring fashions and theatre costumes throughout the ages and a silent auction • Sat, Apr. 28 (7pm) Sun, Apr. 29 (1pm) • \$40; proceeds to Walderdale's 50th Anniversary Renovation Fund

FUNDRAISER WITH THE LASCIVIOUS BURLESQUE TROUPE The Roost • Fundraiser featuring the Lascivious Burlesque Troupe with guests Understanding Love (an uncle out rage side project) and Calabod • Apr. 20 (9pm door)

OLD STRATHCONA YOUTH SOCIETY One On Whyte (496-5947) • Fundraiser featuring a silent auction and music by Phoenix Foundation and Haven • Apr. 19 (7pm door) • \$10 (door)

THE SAFETY NET BENEFIT Timms Centre for the Arts, 87 Ave, 12 St • Concert in support of the Drama Student Emergency Bursary Fund. This exciting evening features Andrea House (singer/songwriter), Michelle Boudreau (indie/folk), Sheldon Casavant (magician), The Be Arthurs (ukulele cover band), and students of Firefly Theatre • Fri, Apr. 20 (7pm); pre-show reception at 6pm • \$30 (adv at Tix on the Square)/\$35 (one hour prior at the Timms box office)

YOUTH MOVIE NIGHT University of Alberta (903-4265) • Youth Film Movie Productions • Apr. 20, 5pm • Tickets available in advance

WOMEN GATHERING EVENT Queen Alexandra Hall, 10425 University Ave (487-2211/431-0738) • A weekend of nurturing sharing and enjoyment with workshops, activities and entertainment for women of all ages. Entertainment includes music by Terry Morrison, Myro, Mishi Donovan, Mary Rankin and Penny Malmberg, Marcelle LaBrosse, Holly LeBlanc (hip hop), Ha-a (belly dance), Sydney Lancaster (Celtic), Trisha Sarker (Indian dance), Shirma Robinson (spoken word), Dance Percussion Ensemble (hand drumming and vocals) • Apr. 27-29 • Tickets available at Laurel's Flower and Garden, Red Strap Art Market

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm) James, Mr. Entertainment • Every Sun (7pm); James, Mr. Entertainment

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am) every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12) with Jeanne and Bruce

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

BERKSHIRE'S PARTY PUB • Every Tue (9pm) with Sonia, Prosound Productions

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

ECCO PUB 9605-66 Ave (435-5050) • Every Mon (9pm) with Sonia, Prosound Productions

FRANCO'S PUB 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm-2am); with Jeannie and Bruce

GAS PUMP 10168-114 St (488-4841) • Every Tue-Wed (9:30pm); Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight) with Deb Thulin, Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri (10pm-2am) Gord's Best Live Singing Show

LIONSHED PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm); With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late), with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm); with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1939) • Every Thu Karaoke • **O'CONNOR'S IRISH PUB** 9013-88 Ave (469-8165) • Every (9pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr. Entertainment's Parsons • Salsa and the City Thursdays: Latin music and Sals lessons; every Thu (9pm)

ORLANDO'S 115163-121 St (457-1649) • Every Wed/Thu/Su (9:30pm-2am); with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 6900 114 St, U of A (492-2153) • Hey, What Are These Tunes Called? Name That Tune every Tue with Colin Krieger • Karaoke, baby; every Wed (9pm) with Colin and Darrell

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm); Sun (7pm) with Ruth • Highstreet 10215-124 St (482-1600); daily (9:30pm-1:30am) • 99 St, 63 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • Off-Key Entertainment

SILVER MARTINI 10668-156 St • Every Sat (9pm-1am) with ProSound

SPRINGFIELD INDIAN AND REDUX SHAWING BECK 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight); Sat Sun (11-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am); with Off-Key Entertainment

ZACKS ON 91ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

ARIES (MAR 21 - APR 19)

"I was the wife of Vlado Stojiljkovic, deceased, who was indicted at the Hague War Crimes Tribunal. First, I assure you that the indictment was politically motivated and utterly without merit. Secondly, I need to transfer our vast fortune out of the country. The funds are in excess of \$64 million. Can you help? Are you trustworthy? I can offer you 30 per cent. Please forward your contact info to me ASAP. I am grateful. — Gloria." Dear Aries, there's a good chance you'll soon get a money-related offer that's as bogus as the above communiqué. Do not take it—much more reliable financial opportunities are on their way.

TAURUS (APR 20 - MAY 20)

I heard a radio interview in which someone defined an oracle as "a technology for broadening the listening field." That's a good description of the horoscope you're now reading. Its intention is to expand the scope of what you pay attention to and alert you to the fact that you have more options than you realize and give you license to change your mind about anything and everything. To help accomplish this, print the following oracular words on your palm, then hold your palm to your ear for a few minutes: *luminous marrow murmurs lightning praise.*

GEMINI (MAY 21 - JUN 20)

Due to a rare conjunction of three potato-shaped asteroids in your astrological House of Productive and Forgivable Gaffes,

you have cosmic license to make a lot of really cool mistakes. I've gathered some witty remarks you can invoke to disarm anyone who might be critical of your messy experiments: "You're just jealous because the little voices are talking to me and not to you." "When I have to choose between two evils, I enjoy picking the one I've never tried before." "Do you have a clear conscience? A clear conscience is usually the sign of a bad memory." "I don't suffer from insanity. I enjoy every minute of it."

CANCER (JUN 21 - JUL 22)

Here's what George Sheehan wrote in *Running and Being*, his book about running: "If you want to win anything—a race, your self, your life—you have to go a little berserk." For a limited time only, I'm endorsing that strategy for your personal use, Cancerian. While I do love your sensitivity and subtlety, right now I'd like to see you get half-crazy in a ferocious devotion to the noble dream you love best.

LEO (JUL 23 - AUG 22)

I drove through a cloud today. It enveloped the Golden Gate Bridge. When I left the lush green hills of Marin County, the day was sunny. When I arrived in the lush urban mesh of San Francisco, the day was sunny. But in between I crept through thick white haze. I could barely see and I had to turn on my headlights and slow down. But there was no danger. I didn't erupt with anxiety. And in a few minutes I had moved through it. Let my experience serve as a metaphor for your week, Leo. It's like you've just gotten on a passage-way that will take you from a soft lushness to a harder lushness, and on the way you'll have to navigate almost blindly.

VIRGO (AUG 23 - SEP 22)

"The important thing," said French naturalist Charles DuBois, "is to be able at any moment to sacrifice what we are for what we could become." Did he really mean *at any moment*? Like while we're in a convenience store buying beer? While we're lying in bed ready for sleep and reviewing the events of the day? While we're adrift in apathetic melancholy, watching too much TV and neglecting our friends? At ANY moment?! I say yes. At all times and in all places, Virgo—especially this week—be ready to sacrifice what you are for what you could become.

LIBRA (SEP 23 - OCT 22)

You could grow moonflowers in a toxic waste dump, Libra. You could lift the spirits of a child who has been raised in grievous poverty. That's how much regenerative power you possess right now. You might even be able to locate underground water in a desert, or resurrect a dead dream, or alleviate half of your deepest suffering. I'm not absolutely sure you could transform lead into gold, but I do know that now is one of your best chances ever to pull it off.

SCORPIO (OCT 23 - NOV 21)

In 1971, astronaut Edgar Mitchell was the sixth person to walk on the moon. Since then he has cultivated an interest in the paranormal. At one point he asked Buddhist lama Norbu Chen to attempt a psychic healing of his mother, who was legally blind. Norbu's magic worked. Mom's sight returned, and she was ecstatic. A few days later, however, she made a discovery that horrified her: Norbu wasn't a Christian like her. "My

mother believed that if such healing didn't come from a Christian," says Mitchell, "then it must come from Satan, and she didn't want to be healed by Satan." She then had a dramatic relapse, completely losing the gift Norbu had bestowed. The moral of the story, Scorpio: don't let your beliefs get in the way of your healing.

SAGITTARIUS (NOV 22 - DEC 21)

Poet William Carlos Williams said his creative technique could be summed up by the phrase "No ideas but in things." He wanted to see the world as it really was, without imposing theories about what anything meant. In the essay "Rucksack Poetry: How Haiku Found a Home in America," Andrew Schelling captures Williams' approach: "This actual moment! That bedraggled crow! This moonlit evening, that cold rain on your skull! There you stand, inhabiting your body with animal clarity, wide-open senses, and no preconception or abstract idea can touch the experience itself." In accordance with the astrological omens, Sagittarius, your assignment is to find or create five pure moments during which you embody that state.

CAPRICORN (DEC 22 - JAN 19)

"Dear Rob: Has the Goddess placed a global embargo on new love? While it doesn't sound like something she'd normally do, I'm wondering if she cast a curse of which I'm unaware? I'm not a cynic; it's just that no one in my acquaintance has experienced new love in a long time. In other words, is Cupid on strike? Has romance boycotted our planet? —Out-in-the-Cold Capricorn." To the best of my knowledge, there are no embargoes, strikes, or boy-

cotts like the ones you propose. I've noticed, though, that some of my Capricorn cohorts have experienced dry spells recently. But according to my astrological reckoning, a deluge will soon change all that.

AQUARIUS (JAN 20 - FEB 18)

Everything's a learning experience, right? I mean, let's say you absent-mindedly wander down to the bus station to see if your ship has come in. Maybe the shock of being in the wrong place at the wrong time will motivate you to do some research on the *actual* place where your ship is likely to dock. Or let's say that in your quest for the Real Thing, you somehow end up paired with a replacement or substitute that initially disappoints you but that eventually turns out to give you access to a far more interesting version of the Real Thing than you ever imagined.

PISCES (FEB 19 - MAR 20)

Elvis Presley got a C in his eighth grade music class. Ancient Egyptians shaved off their eyebrows to mourn the deaths of their cats. A piece of paper can only be folded 9 times. Bill Gates makes \$125 a second. Toupees for dogs are sold in Japan. The oldest goldfish that ever lived was 41 years old and named Fred. Now please forget all of the preceding factoids, Pisces. In fact, purge them so thoroughly that it will be as if you never knew them in the first place. Doing that will be the perfect warm-up for your next big assignment, which is to clear out a nice big empty space in your brain. There are lots of fresh hot ideas poised to flow into you in the coming weeks. But if you hope to receive them in the proper spirit, you'll have to make more room for them. ♥

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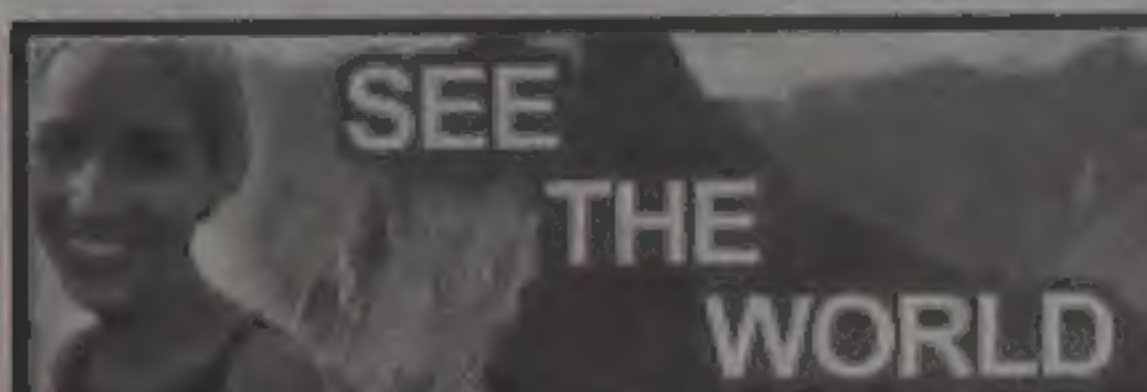
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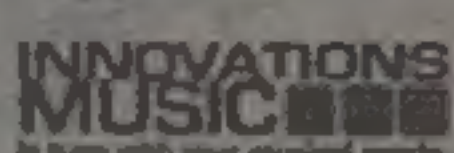
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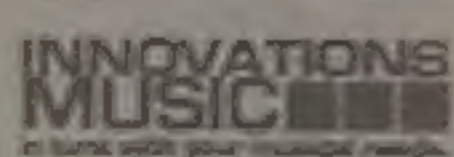


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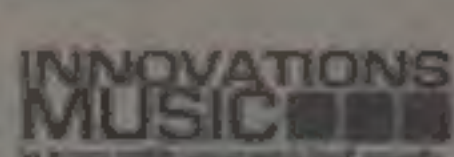


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Robert Genn Art Talk: free artist lecture on **Thu, Apr. 17, 7pm** at the Stanley A. Milner Library Theatre (downstairs), 7 Sir Winston Churchill Sq.

Short Film Needs Crew: Short Drama shooting in Edmonton at the end of April needs crew members contact: mike@bankholdupdesign.com

Actors required for gay theme Fringe play: 5 of a Kind. More info: hugh.kemeny@gmail.com 403-383-5099 http://5ofakind.blogspot.com

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Heart of the City Festival Auditions: Apr. 19, 5-9pm and Apr. 21, 11am-8pm. Boys and Girls Club, 9425-109A Ave. Call Mike to book 975-8791.

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Media help wanted for a Nonprofit Boot Camp. Call 39-0521 or kindnessinc@myway.com

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Have you ever thought of volunteering with your pet? Pet therapy is a great way to help those in our community. Call Deanna at 413-4682.

Urban Farming Project-Immigrant Seniors / SAGE are looking for garden spaces in many areas of the City. If you have land that you would consider for this project please contact us. Maureen Elhatton E: melhatton@MySage.ca, T: 423 5510 ext 340.

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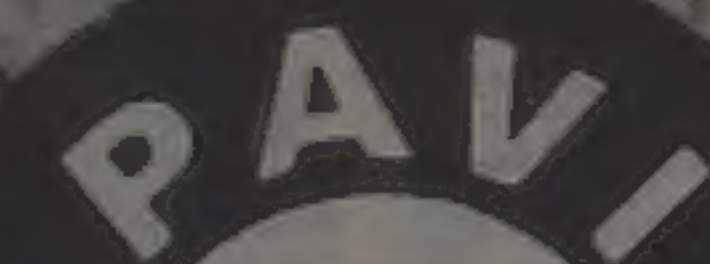
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These days, it's easy to find a job... except for the hand kind

ADVICE ALT.SEX.COLUMN

ANDREA MEMERSON
altsex@altsexcolumn.com

DEAR READERS:

Every few months some harried freelancer charged with coming up with a novel spin on something sexual will contact me for a pithy quote—and, since I am all about the pith, I will oblige if at all possible. Most recently, the writer was a staffer at *Details*, which I used to read when it was sort of scene-y and kinda gay back in the '80s but which morphed into some sort of younger, metro-ier *GQ* before sinking permanently beneath my radar. What did I think, he wanted to know, about the demise of the hand job? Had the rise of more exotic pursuits among American teenagers sealed its fate, or was good old manual release doomed to fade into obscurity by dint of its own lack of pizzazz? What was the hand job's appeal, if any—and, by the way, did I

know any really good horror stories, Indian burns, that sort of thing?

Sadly, I did not. Although (other people's) horrible sex accidents are sort of a hobby of mine and I've read pretty much everything out there, hand jobs hardly figure. Skin-to-skin virus transmission is possible, sure, but nobody ever seems to accidentally yank anybody's equipment clean off or anything, not even close. I did once demonstrate my own most successful technique—a two-fisted opposite swivel—for a friendgirl who'd had only girlfriends but was considering branching out. Damned if my little pantomime didn't look very like I was administering an Indian (sorry; First Nations, is it?) burn, something I'd never noticed when doing it for real. Of course, hand jobs are best administered with a generous shot of lube or, at the very least, a palmful of spit.

SO, HAND JOBS ARE SAFE. But are they sexy? Is nobody doing them anymore

because there's so much hotter stuff to do? These I couldn't answer because I'm not sure I buy the premise. There's no question that there has been a steady trickle (ew) of articles and TV scare pieces about the oral sex "epidemic" among young people, going back at least 10 years. If you compare *The National Survey of Family Growth*, the best recent research on American sex habits, published in 2005, with *Sex In America*, the previous decent survey, done back in the early '90s, there isn't much increase in the incidence of oral sex.

There is, intriguingly, an increase in the incidence of *anal* sex, potentially a much greater health risk. It doesn't say a thing about hand jobs, which are, presumably, relegated to the catchall category "any" sex. So no matter how many articles are published insisting that life for the typical American teen these days is one big blow job party (the parts that aren't taken up with pornographically vio-

lent video games and being obese, anyway), I haven't seen anything supporting it. And before people start freaking out about all those teenagers having anal sex, the increase there was among people in their '20's.

My own take is that hand jobs aren't dead. They're just boring, or at least boringish. Boringish to receive, depending upon the recipient's level of desperation and the donor's skill, of course; boringish to perform (at least compared to the raunchier, more dramatic blow job) and, above all, boring to write TV magazine scare pieces about. Nobody dies from them, so nobody cares, so nobody writes about them. Also, while the hand job may figure prominently in some gay male scenes, most straight people kind of forget about them as they leave their teenage groping days behind.

AS AN INVETERATE CHAMPION of the underdog, this leaves me in the position of having to defend the poor, disrespected

hand job. Besides the obvious safety issue, they're, um, easy? They don't make you gag? (Well, not unless something nearly unimaginable disgusting is going on.) They're a good way to learn about penises? This last is true, actually, since for some reason most girls start out believing that a penis ought to be patted gently on the head, like an elderly lap dog, while in truth they can (and ought to) be wrangled, roped and thrown like a rodeo dogie. Only hands-on learning will do.

"After its high school glory days, the hand job may go underground, but it's rarely completely missing from a couple's repertoire," I told the other writer. "It's just that it becomes a tool, or a tool of a tool, rather than an act in its own right. 'Foreplay' without any hand play, for instance, would become sort of a special trick, like writing a paragraph without using any e's."

LOVE, ANDREA

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